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ABSTRACT

Using data taken from the National Endowment for the Arts' Surveys of Public Participation in the Arts (SPPA) which were conducted in 1982 and 1992, this report looks at the effect of age on adult arts participation in seven benchmark or core art forms: classical music, opera, ballet, musicals, jazz, plays, and art museums. The report examines the participation of different cohorts between 1982 and 1992, with a special look at the baby boomer generation. Analysis results indicate that baby boomers and their successors, Generation X, tend to participate in most of the seven core art forms at lower rates than their elders. It is suggested that many baby boomers are participating in the core art forms, and especially music, through popular culture or in other ways that are not accounted for in these data. On that assumption, it is no accident that their rates of participation are highest in jazz - the art form closest to popular music - and in art museums, with which popular music competes least. It is recommended that the nature and location of that "other" participation be determined and that art organizations develop strategies to lure non-participants away from their present activities to those (traditional core art forms) that might be considered more enriching for adults. (MM)

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# AGE AND ARTS PARTICIPATION

## *With a Focus on the Baby Boom Cohort*

Richard A. Peterson and Darren E. Sherkat
Judith Huggins Balfe and Rolf Meyersohn

Edited by Erin V. Lehman

**Research Division Report #34**

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National Endowment for the Arts
Seven Locks Press
Santa Ana, California

# Age and Arts Participation

## *with a Focus on the Baby Boom Cohort*

*Age and Arts Participation with a Focus on the Baby Boom Cohort* is Report #34 in a series on matters of interest to the arts community commissioned by the Research Division of the National Endowment for the Arts.

Cover: Line of people outside the National Gallery of Art waiting to see the Johannes Vermeer exhibit, January 30, 1996. AP Photo by J. Scott Applewhite.

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# Executive Summary

## The Report in Brief

This report presents two sets of analyses of the effect of age on adult arts participation in seven benchmark or core art forms. The data which are analyzed herein are taken from the National Endowment for the Arts' Surveys of Public Participation in the Arts (SPPA) which were conducted in 1982 and 1992. The SPPA provides important statistics on adult participation over this 10-year period. These data document the changing composition of arts audiences in America; they provide a snapshot in time of audiences for classical music, opera, ballet, musicals, jazz, plays, and art museums.

Based on over 12,000 telephone and in-person interviews of adult Americans, each survey reveals a pattern of participation by age and other demographics. Of special importance is the participation of "cohorts," a group of individuals born at roughly the same time and thereby sharing a variety of sociohistorical experiences. Insofar as the socializing experiences of a cohort are unique, they will influence the rates of participation in some or all of the arts. Moreover, the influences will persist as the cohort moves through the life cycle. While aging effects take place over the life span for *all* individuals no matter when they were born, cohort effects, when present, yield unique attendance patterns.

This report examines the participation of different cohorts between 1982 and 1992, with a special look at the baby boomers generation. The results are important for all those concerned with the arts in America today, especially the cultural institutions, their supporters, and policy makers.

## The Cohorts

The collective experience of an age group is of such importance that they have been broken down into seven cohorts for this report's analysis and named according to the era in which they were born:

| | |
|---|---|
| Progressives: | those born before 1916, aged 77 and older in 1992 |
| Roaring '20s: | those born between 1916 and 1925, aged 67–76 |
| Depression: | those born between 1926 and 1935, aged 57–66 |

World War II: those born between 1936 and 1945, aged 47–56
Early Boomers: those born between 1946 and 1955, aged 37–46
Late Boomers: those born between 1956 and 1965, aged 27–36
Baby Busters: those born between 1966 and 1976, aged 17–26, also known as Generation X.

## Highlights of Change in Cohort Attendance From 1982 to 1992

**Classical Music.** The raw data show that attendance at classical music performances is highest among those born between 1936–1945 (the 47- to 56-year-olds in 1992) and lowest in the oldest and youngest cohorts. When the data are adjusted for demographic and life course events, the lower participation rates of the oldest cohort (born pre-1916) are, as might be expected, a function of aging, whereas the decreased participation of younger cohorts shows a clear cohort effect. This could signal problems for the future of live classical music if these younger adults fail to mature into attendance. The truism that more educated people attend the arts more often is no longer as valid. While the post–WW II cohorts are more educated than those adults that came before them, the link between high levels of education and classical music attendance is not as strong as it is in the earlier cohorts.

**Opera.** Looking at results adjusted for demographic and life course factors, members of older cohorts comprise an even higher proportion of the opera audiences than was true for classical music concertgoers. For example, the 1916–1925 cohort has higher rates of participation than even the 1936–1945 cohort. As observed for classical music, operagoers are underrepresented among the youngest adults. These results suggest that opera is a discipline with a graying audience. In fact, there is a dramatic drop between the WW II cohort (1936–1945) and the Early Boomers (1946–1955). Given this, it is unlikely that aging alone will induce these later cohorts to mature into opera participation; more needs to be done to build a younger audience.

**Ballet.** The data reveal that younger cohorts are more likely to be found in the audience for ballet performances than at the opera or at classical music concerts. Indeed, in the unadjusted results, even the youngest cohorts attend the ballet at rates slightly above the most active arts participants, the 47-to 56-year-olds. While younger adults are not attending as much as expected—given their high levels of education, life course stage, income and other predictors—they are attending at a rate comparable to older cohorts. If audiences mature into balletgoers, the younger cohorts may eventually match their elders in terms of attendance.

**Musicals.** The overall rates of attendance at musicals are high compared to rates of participation in the other art forms examined above, and yet cohort differences follow a pattern much like that observed for classical music, with participation lower in the younger cohorts. There seems to be a genuine cohort effect depressing attendance at musicals starting with the older baby boom cohort and continuing through the youngest cohorts.

**Jazz.** The adjusted results show that attendance at jazz performances was much higher among the younger cohorts, those aged 46 and younger, and that controls for demographic and life stage factors have little impact on these cohort differences. This pattern of higher rates of attendance at jazz concerts for adults born after WW II is very different from the patterns seen for the other art forms examined thus far. The findings for jazz suggest that, as these young cohorts replace older ones, it is expected that overall participation at jazz events will grow.

**Plays.** As was the case for the first four art forms, attendance at theatrical plays is highest for the 1936–1945 cohort, which has significantly higher attendance rates compared to all other cohorts in the raw data. The lowest reported participation, as expected, is found among the oldest Americans, those born before 1916. The next cohort, 1916–1925, is also found to attend fewer plays than do the 1926–1935, 1936–1945, and 1946–1955 cohorts. For plays, all of the cohorts born before 1946 have significantly higher rates of attendance than the youngest adult Americans. This "baby boom dividing line" suggests that cohort effects are responsible for the difference. However, as was the case for musicals, overall adult participation is fairly high and younger cohorts do not appear from this survey to be abandoning the discipline.

**Art Museums.** In contrast to the results obtained for other core art forms discussed so far, the youngest cohort (1966–1975) ranks second in its high level of attendance at art museums. Its rate is only exceeded fractionally by the Early Boomers, (1946–1955). The baby boom dividing line noticeable in other art forms does not hold in the case of art museums. Overall, the findings for art museums suggest that cohort differences have little to do with rates of participation. Most of the unadjusted differences between cohorts are actually a function of life course and demographic factors.

**Novels.** Data in this add-on category of the survey reveal that, as was the case with art museums, the younger cohorts are the more active, but that this is a function of causes other than age alone. The younger baby boomers reported reading more often than other cohorts except the older boomers, thus making these two cohorts the most active consumers of this particular form of artistic expression. Among the three pre–WW II cohorts, the data show that the older the cohort, the less reading they do.

## Life Course, Demographics, and Alternatives

Other analyses in this report show how specific cohorts have increased or decreased their attendance at the benchmark art activities over this 10-year period and how life course and demographic factors affect their participation. Life course influences have a direct and tangible bearing on how often individuals are able to attend live artistic performances or exhibits, and these effects vary with age. The report also shows that many are substituting alternative forms of arts participation, such as television, cable and radio broadcasts, or through various recorded media such as videotapes and compact discs (CDs) for live arts participation.

## Education, Income, Children, and the Baby Boomers

As has been true historically, education and income are strong predictors of arts participation. In every cohort, in every art form, those with more education and higher incomes participate at higher rates than those with less. Nonetheless, there is an overall decline in adult arts participation after the cohort born during World War II. The baby boomers are a surprise. Although better educated than their predecessors, they have not kept up in terms of active participation in the arts as would be expected. What accounts for this? Was the education the younger generation received the same as that of their elders? Findings confirm that not only was it different, it did not produce the same income.

Proportionately fewer baby boomers have advanced into top professional and high-salaried positions, despite their advanced degrees. And basic costs, especially for housing, have increased to the point that home ownership is difficult for middle-income adults, even with two wage earners in a household. It may not be the lack of caring for culture nor lower incomes that keep baby boomers—especially the younger ones—away from active participation in the arts. They may not have the time nor money to attend, even if they have the inclination. They might be at home with the children, in what little free time their work affords them for family life. Nonetheless, the data show that, regardless of the presence or absence of children in the home, it is the 1936–1945 cohort which attends the core art forms at the highest rates among all adult Americans. Those in the younger cohorts have reduced their attendance below the high levels attained by their elders at the same age and presumably at the same stage of "full nest" family life.

## The Ultimate Question

If the baby boomers and their successors, Generation X, tend to participate in most of the seven core art forms at lower rates than their elders as examined in this report, what are they doing instead? Without question, many of the baby boomers are participating in the core art forms and popular arts, especially music, in ways that are not accounted for in these data. On that assumption, it is no accident that their rates of participation are highest in jazz—the art form closest to popular music—and in art museums, with which popular music competes least. If the nature and location of that "other" participation could be determined with greater assurance, it might aid the core arts organizations in developing strategies to lure nonparticipants away from their present activities to those that might be considered more enriching of adults.

This report suggests that something should be done to ensure future audiences for the benchmark art disciplines, the backbone of traditional American culture. The problem of nonattendance is serious for a number of reasons, especially in its effect on earned income. This is compounded by the fact that "unearned" support from public agencies and foundations, as well as from private patrons, is becoming ever more competitive to obtain. In an increasingly hostile environment for cultural endeavors, if the largest segment of the adult population—the baby boomers—turns away from providing support and from participating actively in core art forms, the future of the arts is indeed grim.

# Introduction

The active support of the arts by audiences makes a difference to the vitality of American culture and its future. Artists, arts administrators, policy makers, funders, and all those who care about the arts should pay close attention to the changing age composition of audiences in America, because it provides not only a snapshot of the present demand for various art forms but also in the years to come. About this subject, it was Robinson (1993) who first reported in Arts Participation in America: 1982–1992 that since 1982 audiences for many art forms have been getting older, and the pattern of adult attendance across various arts disciplines is mixed. Although there are art forms such as jazz and ballet that have attracted younger audiences, the question is this: Will the next generation of adults show the same level of dedication, the same pattern of active arts participation as their elders?

This report seeks to unveil the specific factors that affect audience participation and how those factors have changed over the 10-year period spanning 1982 to 1992. What are the trends for various age groups and the differences between them? Are differences in attendance due primarily to age dynamics, or are they due to demographic and life course factors that are only loosely related to age? Answers to these and other questions are found through the analysis of data taken from the Survey of Public Participation in the Arts. This nationwide survey, conducted by the U.S. Bureau of the Census for the National Endowment for the Arts, was part of a larger national census administered in 1982, 1985, and 1992. The survey data allow participation comparisons to be made between different art forms and among age cohorts over this 10-year period. The seven benchmark art forms in this report are classical music, opera, ballet, musicals, jazz, plays, and art museums. Literature is also examined.

In general, as Robinson summarizes the data, "Across a decade in which participation in certain leisure activities declined and in which the arts became involved in increased public controversy, Americans' participation in the arts had remained steady, and for some arts activities, increased" (1993, 54). As in 1982 and 1985, the major predictor of arts participation in 1992 was the respondent's level of education. In every cohort, in every art form, those with more education participate at higher rates than do those with less. Income was also a key predictor, although most of the differences by income could be explained by the respondent's education level. Some groups showed greater increases in live arts participation than others. Blacks, for example, showed more gains than whites over the decade. People in the "empty nest" years (ages 45 through 74) showed more gain in participation than did the "full nest" baby boomer generation.

This report, however, explores the general failure of adult arts participation to keep up with expectations, especially given the increased levels of education among younger cohorts. The fact that young college-educated adults in 1992 were less likely to attend live arts performances and events than their counterparts in 1982 is extremely worrisome. These individuals should be the vanguard of adult arts audiences.

At the same time it is important to remember that adult participation takes many forms; far more people are reached by mass media presentations of the various art disciplines (television, radio, recordings, and other new technology) than by any other means. In fact, twice as many respondents reported "participating in the arts" via these media than by attending a live performance (Robinson, 1993, 55). Americans are participating but on their own terms—by enjoying their own customized world of artistic activity at home. The possible causes for this frequently reduced live participation are examined in the following pages.

Of special concern are those art forms that are presented in *real time* and, therefore, *need* a live audience not only for today's performances or events but also in the future. How can adults be encouraged to attend the performing arts, to say nothing of committing to them on an ongoing basis? As Andreasen suggests, this is a thorny marketing problem. Those organizations that wish to build their audience must understand its composition and the reasons why it attends events. Equally important, they must understand their "non-audience" and the reasons for nonattendance. As Andreasen recalls, "Becoming involved in the arts is not a one-step process but a progression through several stages" (1990). Arts organizations need to encourage people to move from disinterest or passive interest to active attendance. This requires education and intervention on the part of arts presenters. It also requires taking a closer look at exactly where on the continuum of participation most adult Americans can be found.

In Part I of this report, authors Peterson and Sherkat focus their analysis on the effect of age factors in determining adult attendance at live arts performances or events. This analysis takes into consideration the influence of "period": what was happening in society (economic, social, political, artistic) when the survey was conducted; the effects of aging in general; and what differences in participation are attributable to changes taking place in an individual's life course. A third element of understanding is to look at the participation of cohorts. Age cohorts are important because an age group shares formative experiences that impact the choices its members make throughout later life. To further define the causal relationship between age and arts participation, Peterson and Sherkat control for the effects of life course factors and demographics. Their analysis is rich in statistical detail. It stands in stylistic contrast to the analysis presented in Part II of this report where graphs instead of numerical tables are used to present similar findings in a different way.

In Part II, authors Balfe and Meyersohn provide an analysis of the 1982 and 1992 SPPA data. The focus of this section, however, is to highlight the arts participation of the baby boomers, those born between 1946 and 1965 who make up nearly half of all adult Americans today or some 80 million people aged 30 to 49. With baby boomers as the focal point of their cohort analysis, the pattern of arts attendance that characterizes this unique cohort as it passes through life's stages begins to emerge. Baby boomers are a surprise. They are more educated than the previous generation and yet their level of participation in the arts is lower. The underlying question is, Will this change and if so, how and when? Balfe and Meyersohn explore the pattern of participation in all of the benchmark art forms except literature and offer possible explanations for the change in participation, as evidenced in the 1982 and 1992 data.

In short, the two sections of the report are complementary, examining and analyzing the same data in somewhat different ways yet often coming to similar conclusions (which help validate the data). Taken together, they enrich our understanding of the issues at stake.

# Background on the SPPA[1]

As the most comprehensive inquiry into adult arts participation in the United States, the Survey of Public Participation in the Arts (SPPA) provides an indication of who participates in which of the core art forms, and how often. The 1992 SPPA builds on the findings from two previous national surveys on the same topic: the 1982 SPPA and the 1985 SPPA. Each SPPA survey queried respondents about ways in which they participate in the arts—as audience members at live events, as performers themselves, or alternatively, via broadcasts or various recorded media.

Prior to 1982, the incompatibility of question wording and of procedures employed in data collection across the various studies limited their use in identifying trends in arts participation over time. As a result of modifications and new procedures, the surveys now yield a more systematic and definitive collection of arts participation data—one that can be both generalized to the overall American population with suitable confidence and also replicated regularly to track the latest trends in arts audiences. In addition, the 1982, 1985, and 1992 SPPA have achieved much higher response rates than were obtained in earlier surveys.

As in the 1982 and 1985 surveys, the 1992 SPPA data were collected by the U.S. Bureau of the Census as part of a larger national panel survey of households. The Census Bureau conducted interviews each month throughout the year, interviewing approximately 1,000 people per month. Each month's interview began with questions about general attendance at arts performances during the previous 12 months. A second set of items examined the extent to which the respondents used broadcast or recorded media to "participate" in the arts. During the second half of 1992, additional questions were asked of interviewees including their music preferences, personal arts participation and other leisure activities, their socialization experiences, and desire for more arts participation. In all, there were 12,736 respondents of which three-quarters were contacted by telephone, and the rest were interviewed in person. (The 1982 SPPA data were collected in the same manner from a total of 17,254 respondents.) The final data were weighted slightly to ensure that the final sample was completely representative of the 1992 U.S. population in terms of age, race, and gender.

# Effects of Age on Arts Participation

Authored by Richard A. Peterson and Darren E. Sherkat

PART
I

## Introduction to Age Cohorts

In order to best analyze the data, it was at first decided that respondents of approximately the same age should be grouped together. One conventional way of doing this is to form decade-long age groups, the pattern followed by Robinson (1993). However, this basis of division does not satisfy the need in this monograph to identify and isolate socially meaningful groups, such as the baby boomers, who have many common experiences, having grown up in a definable time in American history. In creating and comparing age cohorts, results confirm that the commonality of early socializing experiences leads age groups to make distinctive social, cultural, and political choices throughout the rest of their lives. The collective experience of an age group is of such importance that they have been divided into seven age cohorts and given the following nicknames:

Progressives: those born before 1916, aged 77 and older in 1992
Roaring '20s: those born between 1916 and 1925, aged 67–76
Depression: those born between 1926 and 1935, aged 57–66
World War II: those born between 1936 and 1945, aged 47–56
Early Boomers: those born between 1946 and 1955, aged 37–46
Late Boomers: those born between 1956 and 1965, aged 27–36
Baby Busters: those born between 1966 and 1975, aged 17–26, also known as Generation X.

The names given the cohorts typify the times in which these adults were born. The Progressives, for example, were born when there was a widespread social movement focused on checking the power of big business which had become unwieldy in the final decades of the 19th century. Public support for artistic expression was not a hallmark of this era, and arts policy was primarily dictated by the reformist progressives who helped to enact numerous laws and regulations to censor and control artistic expression; the goal was to protect workers, women, and children from the apparent "excesses of European culture."

The Roaring '20s actually had its origins in 1916 and the upwelling of naive optimism that accompanied the outbreak of World War I, known as "the Great Crusade to make the world safe for democracy." Disenchantment ensued as a result of the disastrous outcome of that war. This led directly to the narcissistic excesses of the 1920s, the years in which those born between 1916 and 1935 experienced their youth.

Young adults in the 1930s, on the other hand, were profoundly affected by the Great Depression which began for most following the stock market crash of 1929. Material deprivation afflicted almost all Americans during the Depression, whereas self-sacrifice was the norm during the World War II years when women went to work in factories and rationing was common. Those born between 1936 and 1945, whether during the World War II years or not, had their early experiences shaped by it. Their world was much different than the one in which the Early Boomers grew up.

The "baby boom" began in 1946 and lasted for a period of 20 years. It coincided with the end of World War II, the return of military forces from overseas, the reduction of wage work for women, and the general wave of optimism of the time. The conditions for children born during each decade of the 20-year period from 1946 to 1965 were not, however, identical. Those born in the first decade of the boom (1946–1955) grew up in a world of circumstances unlike that of their parents. For example, this was the first generation to grow up with television. That fact in itself is significant because the entire world was transformed by this medium. This cohort was the first to head off to college by the millions and the first to experience the agony of being drafted to take part in an unpopular war—the Vietnam War. Those born in the second decade of the baby boomers (1956–1965) had more advantages; they enjoyed all the benefits their older brothers and sisters had gained for them in their efforts to change the world. They inherited the culture of the Early Boomers with its "sex, drugs, and rock-n-roll," as well as a nation that was increasing in affluence.

The Baby Busters, born after 1965, on the other hand, came into a nation disillusioned by the debacle of the Vietnam War and bereft of the national optimism of the prior two decades. They went on to college in unprecedented numbers but in a decelerating economy. In an economic sense, this cohort experienced a period of "bust" relative to the boom of the preceding decades. Their world was less constrained but more uncertain. They were accustomed to having a wide range of entertainment choices offered up by live performances and the latest in technology such as CDs and MTV. What they grew up with in terms of the arts was *very unlike* that of the eldest cohorts who were acculturated to the core art forms.

Of all the means by which the data from the 1982 and 1992 SPPA could be analyzed, cohort analysis—following one age group or cohort over time and comparing its arts participation with cohorts before and after—makes the most sense. Although this report did look at the effects of aging across art form participation, tracking cohorts provided the most useful analytic strategy for sorting out aging effects. For example, observed changes in adults' attendance between 1982 and 1992 may not be due to differences in age per se but may be caused by a host of other factors. No doubt, aging has an effect on one's active participation in the arts. But more precision was desired—*which* specific age groups are participating in the arts and why?

The analysis also looked at the effect of "period," the time period that data were collected. It may well be that for most art forms, if not all, rates of participation are higher at one point in time or in one particular year. For example, a survey fielded in a period of recession or during a period of economic expansion could be a cause of differing rates of adult participation in arts events. Period effects may also influence a specific art form, as when a particular set of events draws an unusual amount of popular attention to the art form at precisely the time the survey was being taken. For example, the popularity of the Broadway musical *Cats* may partly account for the popularity of musicals in the 1982 SPPA. Moreover, period effects may affect some age groups but not others. For example, the counterculture movement of the late 1960s profoundly affected those under 30 years of age at the time but had little effect on those over 40. In short, to fully understand adult arts participation over the past ten years as recorded in the SPPAs, a number of factors needs to be considered.

One other note should be made at the outset of Part I: two other variables not considered in the 1992 SPPA were included to enhance the analysis and understanding of adult arts participation. The first is marital status. Those who never married have higher rates of arts participation than do those "ever married," (those currently married, divorced, or widowed). Children in the household is another important variable. Adults with children under the age of 12 at home, for example, are limited in their ability to attend live arts presentations. This is especially true for single parent households, a growing segment of the American population. Often it is simply neither easy nor inexpensive to bring children to live arts performances.

The issue of "life course" or life stage variables and the influence of other demographic factors on arts participation is also examined. By statistically controlling for these variables, the degree to which age actually determines attendance at arts events can be seen. Throughout the analysis, terms such as "significant" and "significance" are used.[2] Following is a discussion of the data itself and a comparison of arts participation across cohorts.

## Comparisons of Arts Participation Across Cohorts by Art Form

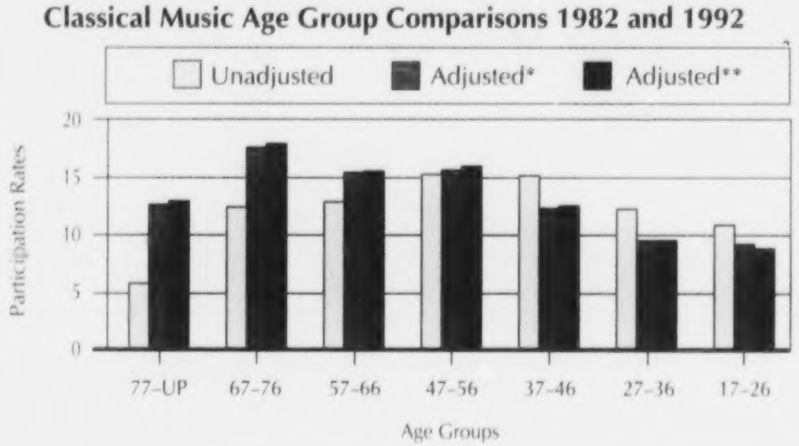
As suggested earlier, one of the most important concepts for understanding age-related patterning of arts participation is that of the cohort—a group of individuals born at roughly the same time and thereby sharing a variety of sociohistorical experiences. The defining experiences of a cohort's socialization may persist over time and be relatively impervious to later life course influences. Insofar as the socializing experiences of a cohort are unique, they will influence the rates of their participation in some or all of the arts. Moreover, these influences will persist as the cohort moves through the life cycle. Thus, cohort effects differ from aging effects, because while aging effects take place over the life span for *all* individuals no matter when they were born, cohort effects yield unique influence only on the attendance patterns exhibited by each cohort.

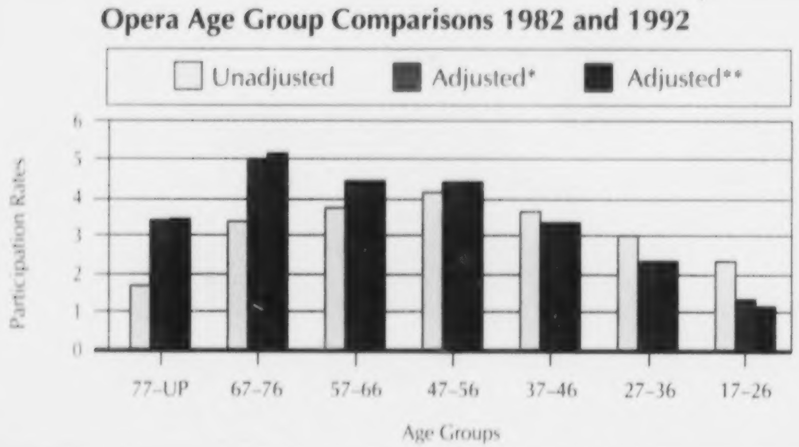
Cohorts are focal in this section and the one following. In this section, data are taken from the 1982 and 1992 SPPA to examine differences in arts participation for the seven different birth cohorts identified. As previously mentioned, they are: pre-1916, 1916–1925, 1926–1935, 1936–1945, 1946–1955, 1956–1965 (all consistent with the 1982 SPPA), and 1966–1975 (added in the 1992 SPPA). In order to remove life cycle and aging effects on participation, controls were established for demographic and life course factors and also for the year of the study. The following, then, is a snapshot of the average of 1982 and 1992 cohort participation data by art form. In the section following, in order to identify the role that a decade of aging played in the changing rates of arts participation, an analysis will be made of how each cohort's participation changed between 1982 and 1992.

### Classical Music, Opera, Ballet, and Musicals

Data in Tables 1 and 2 show the rates of participation at classical music, opera, ballet, and musical performances for the seven birth cohorts. The results are presented in three ways: first, the unadjusted proportions are shown; second, the proportions are adjusted to take into account the distorting effects of the demographic and life course variables. (This adjustment eliminates the influence of these variables and provides a better picture of the effect of age per se on attendance.) Third, the proportions are adjusted by these factors and also by the year in which the data were collected (1982 or 1992). This final control emphasizes the differences between cohorts with the effect of aging within cohorts taken out.

## TABLE 1. Age Group Comparisons for Participation in Classical Music and Opera, 1982 and 1992: Unadjusted, Controlling for Demographics, and Controlling for Demographics and Period

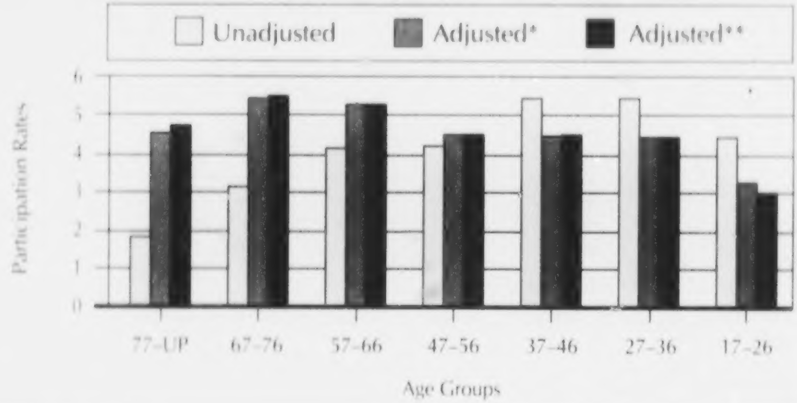

Classical Music Age Group Comparisons 1982 and 1992

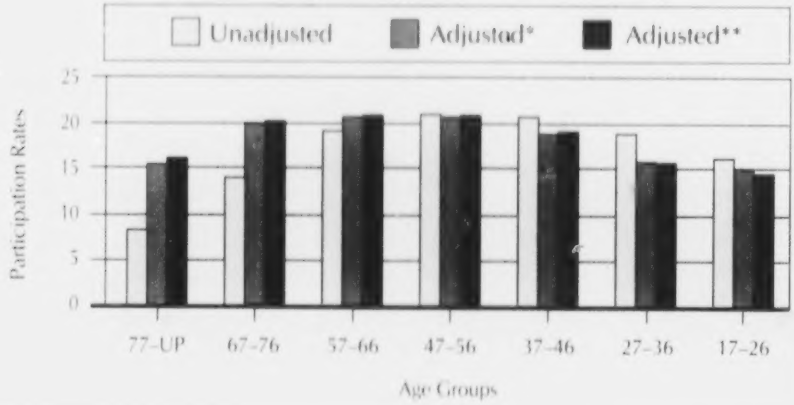

Opera Age Group Comparisons 1982 and 1992

*Controlling for demographics

**Controlling for demographics and period

**TABLE 2. Age Group Comparisons for Participation in Ballet and Musicals, 1982 and 1992: Unadjusted, Controlling for Demographics, and Controlling for Demographics and Period**


Ballet Age Group Comparisons 1982 and 1992


Musical Age Group Comparisons 1982 and 1992

*Controlling for demographics
**Controlling for demographics and period

**Classical Music.** The unadjusted results in Table 1 show that attendance at classical music performances is highest among those born between 1936–1945 (the 47- to 56-year-olds in 1992) and lowest in the oldest and youngest cohorts. The pattern of attendance across cohorts appears curvilinear. In the unadjusted results, the rank order of cohort participation from most frequent to least is as follows: 1936–1945, 1926–1935, 1946–1955, 1916–1925, 1956–1965, 1966–1975, and finally and perhaps not so surprisingly, the oldest cohort, pre-1916.

Turning to the results adjusted for demographic and life course factors, findings confirm that the effect of these controls is to eliminate the curvilinear pattern observed in the unadjusted figures just discussed. The figures for the four oldest cohorts are all equally high, forming a plateau, and the proportions fall from this plateau with each succeeding younger cohort. Beginning with the Early Boomers (those born 1946–1955) adjusted participation rates for each cohort are significantly lower than the rates for every other cohort. The Late Boomers are significantly lower in their participation than the Early Boomers, and the youngest cohort, Baby Busters, in turn, shows significantly fewer classical music patrons than the Late Boomers.

The first important finding that emerges when demographic factors are taken into account is that lower participation rates among the oldest cohort (pre-1916) are, as suspected, a function of demographic and life stage factors, rather than being a genuine cohort difference in participation. The second finding is that all of the younger cohorts show a clear cohort effect.

The low adjusted participation rates for cohorts born since WW II could signal problems for the future of live classical music if these groups fail to age into attendance at such performances. The sharp break between the pre–WW II cohorts and the baby boomers suggests a cohort effect that continues to operate in subsequent cohorts. Further, the dramatic differences in reported arts participation which are evident when controls are introduced suggest that the influences of these factors on classical music participation are not as strong as they were for earlier cohorts. While the post–WW II cohorts are much more educated than those that came before them, the link between high levels of education and classical music attendance is not as strong as it is in the earlier cohorts.

**Opera.** Because of the relatively low rates of opera attendance across the board, differences between cohorts are more difficult to discern. Generally, the picture looks much more stable across cohorts than was found for classical music. What is similar is the steep decline in participation among the younger cohorts. As was the case with classical music, the unadjusted results show that attendance at operas peaks with the 47- to 56-year-olds and is the lowest in the oldest and youngest two cohorts. The 1916–1925, 1926–1935, and 1936–1945 cohorts have significantly higher rates of attendance than those aged 36 and younger or those adults over 77. Perhaps the elderly are less physically mobile and therefore less able to attend live performances. But what about the Late Boomers and Baby Busters? Why aren't they attending opera?

The adjusted results show that members of older cohorts comprise an even higher proportion of the opera audiences than was true for classical music concertgoers. For example, once demographic and life course factors are taken into account, the 1916–1925 cohort has higher rates of participation than the 1936–1945 cohort. As observed for classical music attendance, operagoers are not the youngest adults.

These results suggest that opera is a discipline with a graying audience. Given the dramatic drop between the WW II cohort (1936–1945) and the Early Boomers (1946–1955), it is unlikely that aging alone will induce these later cohorts to mature into opera participation; more needs to be done to build a younger audience.

**Ballet.** Younger cohorts are substantially more likely to be found in the audience for ballet performances than at the opera or at classical music concerts. Indeed, in the unadjusted results, even the youngest cohorts attend the ballet at rates slightly above those of the 1936–1945 cohort, that is, the 47- to 56-year-olds who are the most active arts participants. The pre-1916 cohort has the lowest attendance rate for ballet, significantly lower than every other cohort in the unadjusted results (see Table 2).

Once controls are introduced for demographic and life course factors, the picture changes. Starting with the Early Boomers, the younger cohorts have significantly lower rates of reported participation compared to the cohorts born before 1946. Those aged 36 and younger are not participating as often as those aged 37 and older. The youngest cohort, the 17- to 26-year-olds, is found to have significantly lower attendance at ballet performances than the Early Boomers.

After controls for demographic and life course factors are introduced, the results for ballet attendance look rather like those for opera and classical music. However, it is clear from the unadjusted results that the picture is not nearly as grim for ballet. While younger cohorts are not attending as often as expected—given their high levels of education, life course stage, income and the like—they are attending at a rate comparable to the older cohorts. If audiences mature into ballet participation, the younger cohorts may eventually match their elders in terms of attendance at ballet performances.

Finally, the adjusted results reveal that the lower rate of participation among the older cohorts (as was true with other art forms discussed thus far) is a function of life course and demographic factors rather than the result of unique cohort effects on participation.

**Musicals.** The unadjusted figures for musicals indicate that attendance at musicals, as with the other art forms described thus far, is curvilinear. The unadjusted participation is lowest for the oldest cohort, peaks with the 1936–1945 cohort, and declines further with each succeeding younger cohort (see Table 2).

Turning to the results adjusted for the effects of demographic and life stage variables, findings indicate that the adjusted participation rate for the oldest cohorts is still significantly lower than that of the next two cohorts. As with the art forms discussed above, however, all three of the older cohorts have participation rates significantly higher than those of the Early Boomers and subsequent cohorts. Thus, the pattern of low attendance among the younger cohorts is once again revealed, with those aged 36 and younger having significantly lower participation than the oldest four cohorts (the only exception being the significance of the difference between the Early Boomers and the pre-1916 cohort when controls for year of the study are introduced). Also, the Late Boomers are found to have significantly lower participation compared to the Early Boomers.

In conclusion, the overall rates of attendance at musicals are high compared to rates of participation in the other arts disciplines examined (see Tables 1 and 2). And yet, cohort differences follow a pattern much like that observed for classical music attendance, with participation lower in the younger cohorts. There seems to be a genuine cohort effect depressing attendance at musicals starting with the older baby boom cohort and continuing through the younger cohorts.

## Jazz, Plays, Art Museums, and Novels

Cohort comparisons for attendance at jazz performances, plays, art museums, and for literature reading are examined. As above, results are presented unadjusted, adjusted for demographic and life course factors, and adjusted for the year of the study as well (see Table 3).

**Jazz.** The unadjusted results show that jazz attendance is greatest among the younger cohorts, with the highest level of attendance registered by the 1956–1965 cohort. The rank order of participation at live jazz events is, from most frequent to least, as follows: 1956–1965, 1966–1975, 1946–1955, 1936–1945, 1926–1935, 1916–1925, and pre-1916.

**TABLE 3. Cohort Comparisons of Participation Rates for Jazz, Plays, Art Museums, and Novels, 1982 and 1992: Unadjusted, Adjusted for Demographics, and Adjusted for Demographics and Period**

| | Pre-1916 | 1916–25 | 1926–35 | 1936–45 | 1946–55 | 1956–65 | 1966–75 |
|---|---|---|---|---|---|---|---|
| Jazz$^1$ | 1.8 | 4.4$^{aa}$ | 7.1$^{aabb}$ | 8.4$^{aabbc}$ | 12.2$^{aabbccdd}$ | 15.5$^{aabbccddee}$ | 12.8$^{aabbccddff}$ |
| Jazz$^2$ | 5.8 | 6.8 | 8.0$^{aa}$ | 8.4$^{aab}$ | 11.6$^{aabbccdd}$ | 13.5$^{aabbccddee}$ | 8.7$^{aabeeff}$ |
| Jazz$^3$ | 5.4 | 6.6 | 8.0$^{aa}$ | 8.3$^{aab}$ | 11.6$^{aabbccdd}$ | 13.5$^{aabbccddee}$ | 9.5$^{aabeeff}$ |
| Play$^1$ | 7.2 | 11.6$^{aa}$ | 14.6$^{aabb}$ | 15.1$^{aabb}$ | 13.8$^{aabbd}$ | 11.8$^{aaccddee}$ | 12.4$^{aaccdd}$ |
| Play$^2$ | 13.5 | 15.4$^{a}$ | 16.2$^{aa}$ | 14.1$^{cc}$ | 11.1$^{aabbccdd}$ | 9.6$^{aabbccdde}$ | 8.7$^{aabbccdde}$ |
| Play$^3$ | 13.5 | 15.4$^{a}$ | 16.2$^{aa}$ | 14.1$^{cc}$ | 11.1$^{aabbccdd}$ | 9.6$^{aabbccdde}$ | 8.9$^{aabbccdde}$ |
| Art Museum$^1$ | 10.9 | 18.5$^{aa}$ | 22.1$^{aabb}$ | 26.7$^{aabbcc}$ | 28.6$^{aabbccd}$ | 25.9$^{aabbccee}$ | 28.5$^{aabbccf}$ |
| Art Museum$^2$ | 21.4 | 24.0$^{a}$ | 23.8$^{a}$ | 24.5$^{aa}$ | 24.3$^{aa}$ | 22.9 | 23.7 |
| Art Museum$^3$ | 21.5 | 24.1$^{a}$ | 23.8$^{a}$ | 24.5$^{aa}$ | 24.3$^{a}$ | 22.9$^{d}$ | 23.4 |
| Novels$^1$ | 43.1 | 52.7$^{aa}$ | 56.2$^{aabb}$ | 59.7$^{aabbcc}$ | 64.1$^{aabbccdd}$ | 62.5$^{aabbccdd}$ | 59.9$^{aabbcceef}$ |
| Novels$^2$ | 54.1 | 58.4$^{aa}$ | 58.3$^{aa}$ | 57.0$^{a}$ | 58.9$^{aad}$ | 60.3$^{aadd}$ | 57.5$^{af}$ |
| Novels$^3$ | 54.3 | 58.5$^{aa}$ | 58.3$^{aa}$ | 57.0$^{a}$ | 59.0$^{aad}$ | 60.2$^{aadd}$ | 57.1$^{f}$ |

1. Unadjusted Mean 2. Adjusted for Demographics 3. Adjusted for Demographics and Period.

a = difference from pre-1916 significant at .05 level
aa = difference from pre-1916 significant at .01 level
b = difference from 1916–1925 significant at .05 level
bb = difference from 1916–1925 significant at .01 level
c = difference from 1926–1935 significant at .05 level
cc = difference from 1926–1935 significant at .01 level
d = difference from 1936–1945 significant at .05 level
dd = difference from 1936–1945 significant at .01 level
e = difference from 1946–1955 significant at .05 level
ee = difference from 1946–1955 significant at .01 level
f = difference from 1956–1965 significant at .05 level
ff = difference from 1956–1965 significant at .01 level

Turning to the adjusted results, there is little change from one cohort to the next. While life course and demographic factors account for some of the difference between the oldest cohort and subsequent ones, controls do not eradicate these cohort effects; that is, the 1956–1965 cohort (the 27- to 36-year-olds) is found to have significantly higher rates of jazz attendance compared to all other cohorts even after controls are introduced.

Again, the adjusted results show that attendance at jazz performances is much higher among the younger cohorts, those aged 46 and younger, and that the controls for demographic and life course factors have little impact on these cohort differences. At the same time, however, the youngest cohort now has significantly lower participation than the Early Boomers. This pattern of higher rates of attendance at jazz concerts for the cohorts born after WW II is very different from the patterns found for the other arts disciplines examined thus far. The findings for jazz suggest that, as these young cohorts replace older ones, overall attendance at jazz events will grow.

**Plays.** As was the case with the first four arts forms, attendance at theatrical plays is highest for the 1936–1945 cohort, which has significantly higher attendance rates compared to all other cohorts in the unadjusted results. The lowest reported attendance rate, as now expected, is found among the oldest adult Americans, those born before 1916. The next cohort, 1916–1925, is also found to attend fewer plays than do the 1926–1935, 1936–1945, and 1946–1955 cohorts. And those aged 37 to 46 and 57 to 66 were more likely to attend plays than the 17- to 36-year-olds.

The adjusted proportions show that controlling for demographic and life course factors eliminates most of the differences between the oldest cohort and other groups. For example, the adjusted results find the pre-1916 cohort participating at a significantly higher rate than the three youngest cohorts. Indeed, all cohorts born prior to 1946 have significantly higher rates of attendance than the youngest adult Americans. This consistent baby boom dividing line suggests that cohort effects are responsible for these differences. Possible reasons for this effect will be explored in more detail in Part II of this report.

The results for attendance at plays are very much like those for musicals, in that the pattern of low participation among the young is evident in the unadjusted results and is magnified by the adjusted proportions. However, as was the case for musicals, overall adult participation is fairly high, and the younger cohorts do not appear from this survey to be abandoning the discipline. As with most other art forms, findings indicate that the withdrawal of the oldest cohort is largely a function of life stage and demographic profile.

**Art Museums.** In contrast to the results obtained for other core art forms previously discussed, the youngest cohort (1966–1975) ranks second in its high level of attendance at art museums. Its rate is exceeded only fractionally by the Early Boomers. The rank order of attendance from the most frequent to least in the unadjusted results is: 1946–1955, 1966–1975, 1936–1945, 1956–1965, 1926–1935, 1916–1925, and pre-1916.

Adjusted results reveal few significant differences among cohorts. Thus most of the differences found in the unadjusted figures are attributable to life course factors and demographic composition differences between the cohorts rather than to genuine cohort differences. The baby boom dividing line evident in other art forms does not hold in the case of art museums, because the 47- to 66-year-olds are attending more often than the 27- to 36-year-olds.

Overall, the findings for art museums suggest that cohort differences have little to do with the rates of attendance. Most of the unadjusted differences between cohorts are actually a function of life course and demographic factors. As already noted, the low participation rate which is still in evidence among the oldest Americans is probably an aging effect which cannot be controlled away.

**Novels.** The unadjusted proportion of novel readers is greatest in the older baby boom cohort (1946–1955) which has significantly higher readership rates than all other cohorts, with the exception of the younger baby boom cohort (1956–1965) (see Table 3). Indeed, the younger boomers surveyed reported having significantly higher rates of reading among all the cohorts except the older boomers, thus making these two cohorts the most active consumers of this particular form of artistic expression. Among the three pre-WW II cohorts, the older the cohort, the less they read.

However, most of the cohort differences are eliminated by introducing statistical controls, which means that most of the variation was a function of life stage factors and the demographic characteristics of the cohorts in the SPPA samples. So even though the younger cohorts are the more active, as in the case of art museum attendance, this is a function of causes other than age alone.

## Arts Participation of Specific Cohorts Over Time

So far analyses have focused on the overall differences between cohorts' activities and have controlled for differences between 1982 and 1992 participation levels. The following compares the arts participation of each cohort in 1982 with its participation in 1992. First, the unadjusted results will show how cohorts' pattern of participation changed over time in response to a variety of life course influences, as well as to aging effects. Second, controls for these life course events and demographic factors will be introduced to examine how cohort aging per se influences participation levels. (Note: Only the six oldest cohorts will be reviewed here, since members of the 1966–1975 Baby Busters cohort were too young at the time of the 1982 SPPA survey and therefore were not included in it.)

## Classical Music, Opera, and Ballet

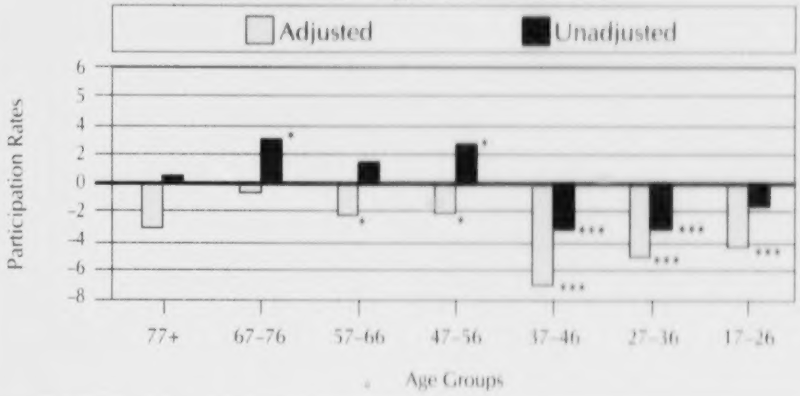
Tables 4 through 7 present data from the 1982 and 1992 SPPAs for attendance at the seven benchmark activities and for reading literature as well. Unadjusted and adjusted proportions are presented for each cohort for both survey years. It is possible to compare participation rates of adjacent cohorts when they were the same age. This can be done by comparing the rates of classical music attendance for the Early Boomers in 1982 with those of the Late Boomers in 1992. Likewise, it is possible to compare the change in participation rates of each cohort over the decade to see whether the observed differences are statistically significant. For example, to compare the significance of the changes in the level of classical music attendance for the pre-1916 cohort, the significance tests for differences between the unadjusted proportions and adjusted proportions are compared (0.068 and 0.097 in the unadjusted results and 0.114 and 0.168 in the adjusted results). The test of significance of the difference between the adjusted scores is 0.0525, and this is not quite significant at the conventional 0.0500 level of significance. Similarly, the test of significance of the difference between the adjusted scores is 0.0002 and is thus clearly statistically significant.

**Classical Music.** The unadjusted results for classical music shown in the data indicate that none of the cohorts altered their participation significantly between 1982 and 1992 (see Table 4). There is no evidence that younger cohorts, as hoped, increased their rates of participation as they matured. In fact, the two youngest cohorts actually have lower reported rates of active attendance in 1992 than in 1982. Controlling for life course influences and the demographic composition of the cohorts, findings confirm fairly sizable reductions in participation between 1982 and 1992. Further, every cohort, with the exception of the 1916–1925 and the 1936–1945 cohorts, significantly decreased their attendance at live classical music performances between 1982 and 1992, and the drop in participation for the 1936–1945 cohort comes close to conventional levels of statistical significance (0.056).

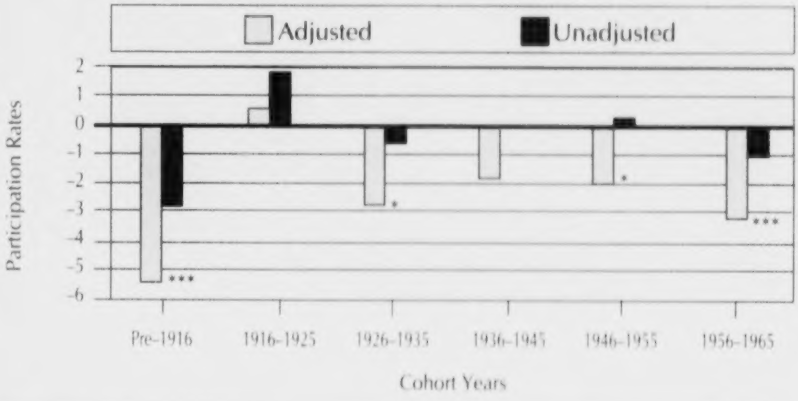
Another way to analyze the data in these tables is to compare how two cohorts differ in their level of participation at the same point in their life course. For example, comparing survey results for the 1956–1965 cohort in 1992 and the 1946–1955 cohort in 1982 reveals how the younger boomers compared with the older boomers when they were the same age. To illustrate, comparing 1992 SPPA data from the Late Boomers with the 1982 data from the Early Boomers, it appears that the younger cohort (1956–1965) in 1992 lags significantly behind the participation rates of the older cohort (1946–1955) at the same point in the life course. In turn, these older boomers fail to match

**TABLE 4. Period Comparisons: Percentage Change in Participation of Classical Music and Opera by Age and Cohort**

**Classical Music–Age, 1982 and 1992**

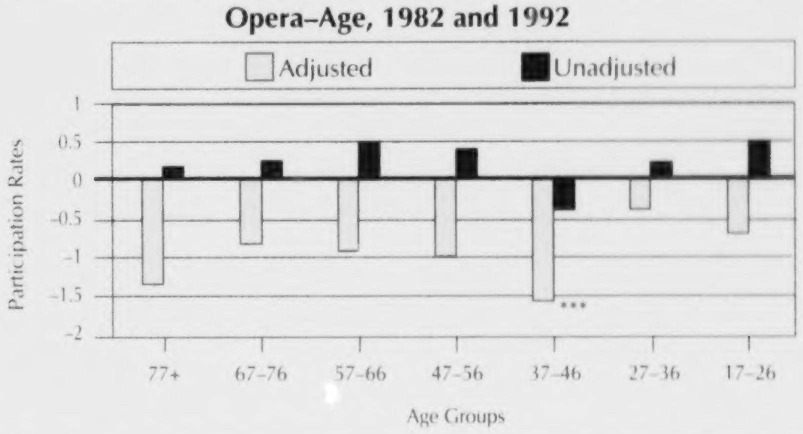


**Classical Music–Cohort, 1982 and 1992**

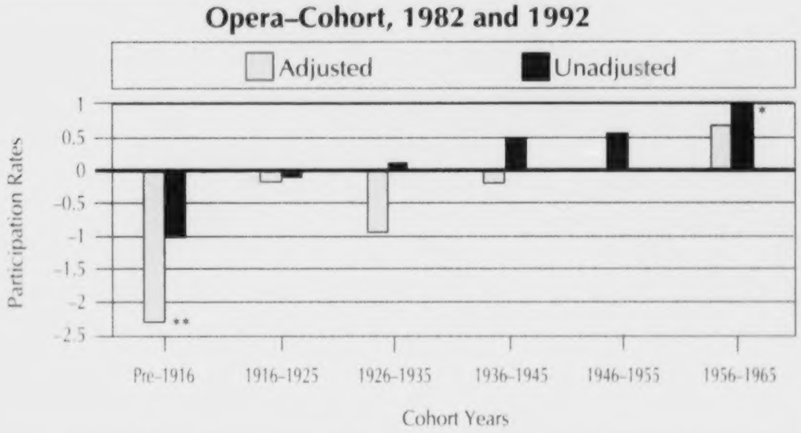


* = Change is significant at the .05 level.
** = Change is significant at the .01 level.
*** = Change is significant at the .001 level.

**TABLE 4. Period Comparisons: Percentage Change in Participation of Classical Music and Opera by Age and Cohort (Continued)**



Opera–Age, 1982 and 1992



Opera–Cohort, 1982 and 1992

* = Change is significant at the .05 level.
** = Change is significant at the .01 level.
*** = Change is significant at the .001 level.

the participation rate of the 1936–1945 cohort when they were the same age. These results are significant in both the adjusted and unadjusted data and are not explained by demographic or life course differences between these cohorts.

In the unadjusted results, the 1936–1945 cohort participates at a higher rate than the 1926–1935 cohort when they were at the same point in the life course, however, controls for these factors reverse the relationship. Similarly, the 1926–1935 cohort attended classical music performances more often in 1992 compared to the 1916–1925 cohort in 1982 (though the relationship is not significant at conventional levels). Controls for demographic composition and life course elevates the participation of the 1916–1925 cohort over that of the 1926–1935 cohort (and this difference is statistically significant). In contrast, controls erase the difference between rates of classical music attendance between the 1916–1925 cohort in 1992 and the pre-1916 cohort in 1982.

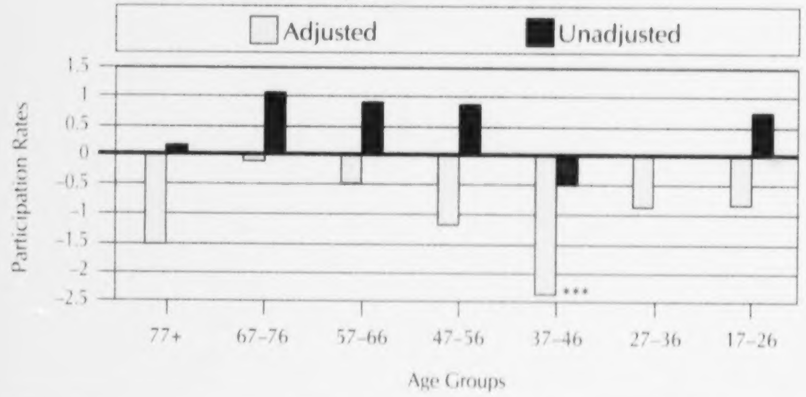
Generally, the findings for cohorts over time show that true aging effects on classical music attendance are only evident in the oldest cohort, which significantly decreases its participation even after controls are introduced in the analysis. Also, younger cohorts, as reported here, seem not to be maturing into classical music participants, and there is substantial evidence that successive cohorts, especially the baby boom cohorts, are less and less likely to attend such performances.

**Opera.** The results over time for opera are less vivid. Changes across cohorts between 1982 and 1992 are minimal in both the unadjusted and adjusted results. The only clear changes are a significant increase in the participation among the young boomers (1956–1965) in the unadjusted results and a significant decrease in attendance in the oldest cohort (pre-1916). Results from the youngest cohort are suggestive of a maturation effect into opera attendance, but the effect is small and uncertain in the adjusted results. Aging is a likely factor in the declining participation rates of the oldest cohort.

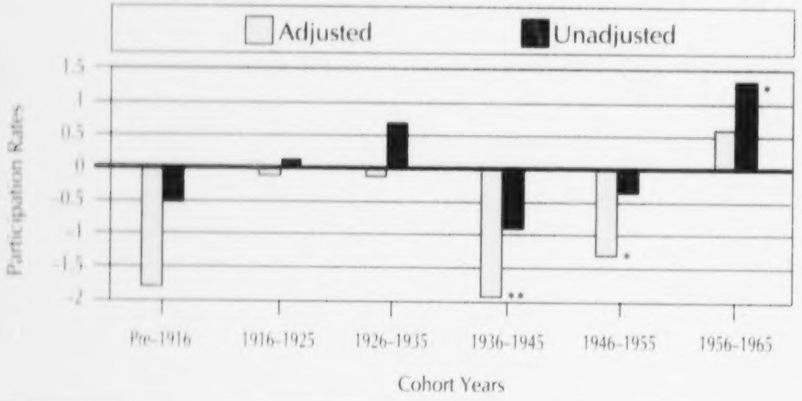
In the comparisons of cohorts at similar points in the life course, the unadjusted results show no difference between the cohorts. In the adjusted proportions, the 1946–1955 cohort in 1992 is found to have significantly lower rates of opera patronage compared to the 1936–1945 cohort in 1982, when they were the same age. The adjusted differences between the 1936–1945 cohort in 1992 and the 1926–1935 cohort in 1982 also approaches conventional significance, with the older cohort having a higher rate of opera attendance when the two groups are compared at the same point in their life span.

Generally, the results suggest that the difference between cohorts as opera audiences are rather stable and are not being influenced by aging effects. How-

## TABLE 5. Period Comparisons: Percentage Change in Participation of Ballet and Musicals by Age and Cohort



Ballet–Age, 1982 and 1992



Ballet–Cohort, 1982 and 1992

* = Change is significant at the .05 level.
** = Change is significant at the .01 level.
*** = Change is significant at the .001 level.

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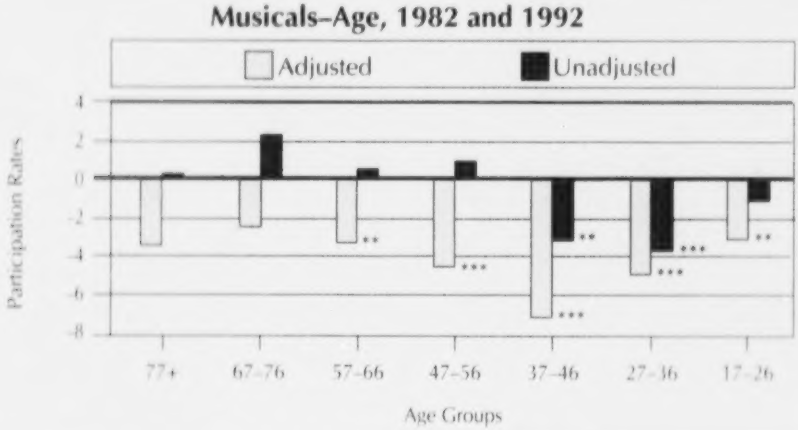
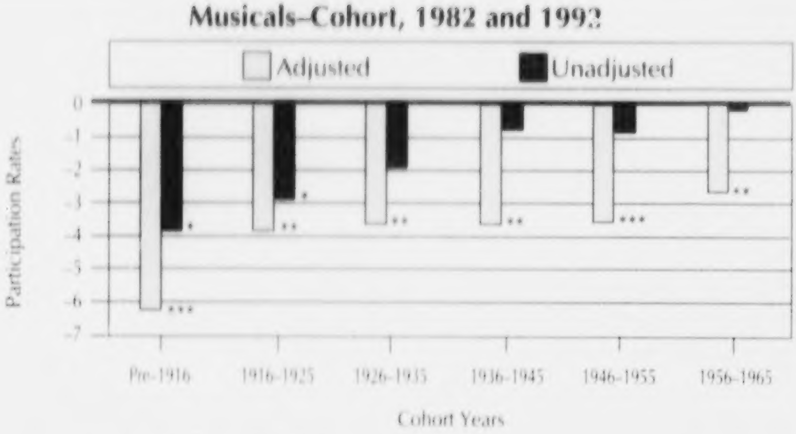
## TABLE 5. Period Comparisons: Percentage Change in Participation of Ballet and Musicals by Age and Cohort (Continued)



Musicals–Age, 1982 and 1992



Musicals–Cohort, 1982 and 1992

* = Change is significant at the .05 level.
** = Change is significant at the .01 level.
*** = Change is significant at the .001 level.

ever, findings indicate that aging is taking a toll on the participation of the most elderly adults, and younger audiences do not seem to be maturing into opera (once controls for demographic and life course influences are introduced into the analysis). Unlike classical music, opera enjoys a state of relative parity across cohorts when they are compared at the same age. This suggests that while the opera audience is small, it may be more stable over time as successive cohorts match their elders' levels of participation. However, the failure of the two baby boom cohorts to match the attendance levels of the 1936–1945 cohort may have an effect on audience size over the years.

**Ballet.** As in opera attendance, individual cohorts did not alter their ballet attendance very much between 1982 and 1992. Unadjusted results show that only the youngest cohort significantly increased its participation (see Table 5). When controls for life course and demographic influences are introduced, the findings show that the 1936–1945 and the 1946–1955 cohorts significantly decreased their attendance. Since there is no reason to suspect that as cohorts reach middle age they decrease their participation, these shifts seem more likely attributable to a cohort-specific period effect than to aging per se. It may be that the early 1980s athleticism of Baryshnikov, for example, was especially attractive to many of the older baby boom and World War II cohorts. The remaining shifts over time for the cohorts are insignificant.

Comparing cohorts at similar ages reveals that unadjusted rates of ballet attendance are approximately equal for adjacent cohorts. The 1916–1925 cohort in 1992 is found to have somewhat higher ballet patronage than the pre-1916 cohort in 1982. However, this is the only difference between cohorts when they were the same age that approaches statistical significance in the unadjusted results. Controlling for life course events and demographic composition shows that the Early Boomers (1946–1955) in 1992 are not keeping pace with the participation of the 1936–1945 generation as reported in 1982. Moreover, the 1936–1945 generation in 1992 is outmatched by the rates of ballet attendance set by the 1926–1935 cohort in 1982. (At 0.0527, this difference approaches conventional levels of statistical significance.)

In general, changes in attendance at the ballet are slight. Cohort comparisons at similar ages reveal that the 37- to 46-year-olds and the 47- to 56-year-olds had lower participation in 1992. And these two cohorts failed to match the 1982 participation of their adjacent older cohorts when compared at the same age. As noted above, these changes in cohort activity are more likely attributable to period effects rather than to the aging of cohorts. So it is difficult to predict at this time whether and when the attendance of these cohorts at ballet performances will rebound.

## Musicals, Jazz, Plays, Art Museums, and Novels

**Musicals.** The unadjusted results for musicals show that attendance is significantly down for the 1916–1925 cohort and the pre-1916 cohort. In fact, every cohort shows a decline in attendance in the unadjusted results. In the adjusted proportions, controls for life course events and demographic composition reveal significant declines in attendance, which appears to be attributable to period effects rather than to aging.

Comparing cohorts at similar points in the life course reveals several instances where the participation rates of younger cohorts in 1992 do not match those of the next older cohort in 1982. In the unadjusted results, the Late Boomers (1956–1965) do not attain the rate of the Early Boomers (1946–1955), and neither do the Early Boomers attain the 1982 rate of the WW II cohort (1936–1945). These results for the younger cohorts hold up after controls for life course and demographic influences are introduced into the analysis. In the adjusted results, the 1936–1945 cohort's participation in 1992 is found to be significantly lower than the participation of the 1926–1935 cohort in 1982. Further, in 1992 the 1926–1935 cohort does not equal the attendance of the 1916–1925 cohort in 1982.

It is very clear that reported attendance at musicals is down. The consistent direction of changes in participation across all cohorts suggests that, rather than age-related shifts, there is a strong period effect driving these changes. In other words, it is difficult to say how much cohort comparisons at similar points in the life course are affected by period effects which inflate rates of participation in the 1982 SPPA data. Given the patterns of association and the magnitude of the differences within cohorts between these two periods, it is reasonable to conclude that most of these differences are period effects; that is, they have to do with what was going on at the time the survey was conducted.

**Jazz.** The data in Table 6 show that significant changes over time occur for only the younger cohorts (1946–1955 and 1956–1965). The initially high attendance at jazz concerts reported by the Late Boomers declined significantly between 1982 and 1992, and this result remains when controls for demographic composition and life course events are taken into account. Taking the position that the very high attendance rates at jazz concerts of the Late Boomers were a function of age, this decline could be seen as an expected effect of aging, with the cohort maturing out of jazz. The Early Boomers are also found to decrease their attendance significantly at jazz performances once statistical controls are introduced. These changes in attendance rates may be interpreted as aging effects; however, they may be the result of a period effect which impacts primarily on the 1946–1955 and 1956–1965 cohorts.

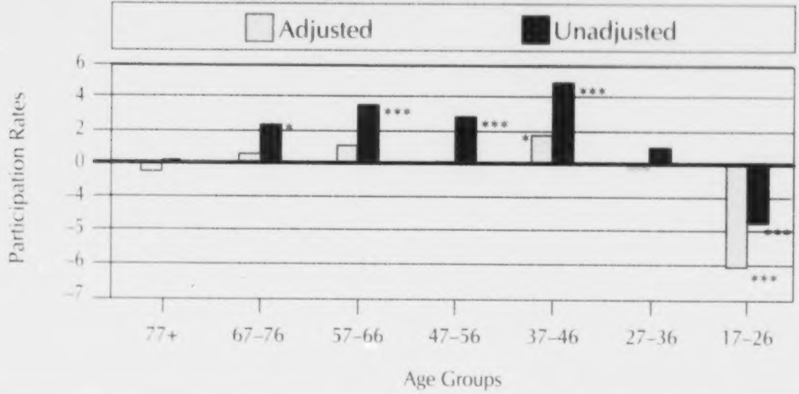
The cohort comparisons at similar ages when unadjusted reveal that each younger cohort has higher participation levels than its adjacent older cohort at the same age. For example, the data reveal that the older boomers were significantly more likely to attend jazz shows in 1992 than were members of the 1936–1945 cohort in 1982. In the unadjusted results, the 1936–1945 cohort in 1992 is shown to have significantly more jazz patrons than the 1926–1935 cohort in 1982, when they were of comparable age. Before controls are introduced, the 1926–1935 cohort is found to exceed the participation of the 1916–1925 cohort when they were the same age, and the 1916–1925 cohort is found to have been more active than the pre-1916 cohort at the same age. This linear patterning of differences reflects the cohort effect on jazz participation: each succeeding younger cohort reported more participation at jazz performances than its predecessor cohort.

On the other hand, it is likely that some combination of aging and period effects are at work for jazz participation among the baby boomers. Jazz may have been particularly attractive to these two cohorts in the early 1980s, or specific shows may have brought in large numbers at that time. The growth of jazz-rock fusion, for example, may have influenced participation rates for those 27- to 46-years-old. By 1992, however, the rates had fallen. The decline between 1982 and 1992 may also be seen as an aging effect, with the baby boomers maturing out of jazz. Yet, due to the general trend for each successive younger cohort to exceed the rates of active attendance their elders exhibited at the same age, the future prospects for this art form are good.

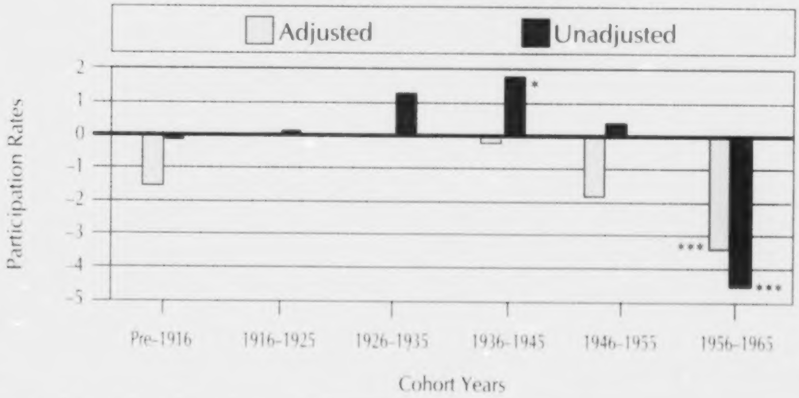
**Plays.** In the unadjusted proportions, data results in Table 6 show that attendance at theatrical plays increased significantly for the 1946–1955 cohort. No significant changes occurred for other cohorts in the unadjusted results. In the adjusted results, when controls are introduced, findings reveal a significant decline in participation by the oldest cohort (pre-1916). This decline is most likely due to aging. But the controls also eliminate the statistical significance of the increased participation of the 1946–1955 cohort as well.

Turning to the comparison of cohorts matched in age, findings reveal that the 1946–1955 cohort examined in 1992 is significantly less likely to attend theatrical plays when compared to the 1936–1945 cohort in 1982 (once controls for demographic and life course factors are taken into account). The 1936–1945 cohort is also found to have lower attendance at theatrical plays in 1992 than the 1926–1935 cohort in 1982. (The unstandarized difference approaches but does not attain conventional levels of statistical significance

**TABLE 6. Period Comparisons: Percentage Change in Participation of Jazz and Plays by Age and Cohort**



Jazz–Age, 1982 and 1992



Jazz–Cohort, 1982 and 1992

* = Change is significant at the .05 level.
** = Change is significant at the .01 level.
*** = Change is significant at the .001 level.

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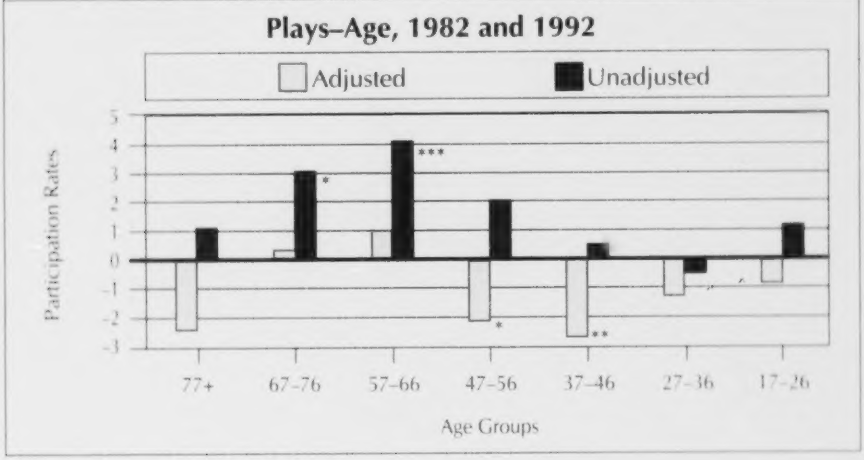
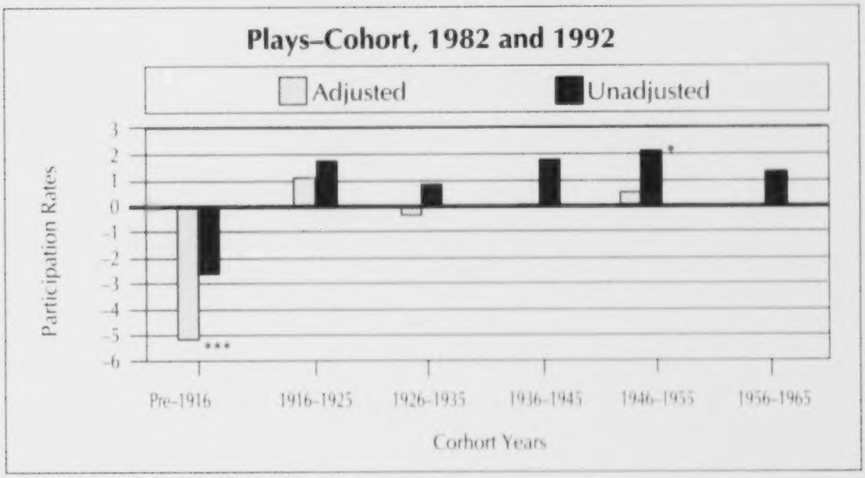
## TABLE 6. Period Comparisons: Percentage Change in Participation of Jazz and Plays by Age and Cohort (Continued)





* = Change is significant at the .05 level.
** = Change is significant at the .01 level.
*** = Change is significant at the .001 level.

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and shows the oldest cohort having less participation, while the standarized result is significant and reverses the relationship. The unstandardized results also show the 1926–1935 cohort having significantly higher levels of attendance at plays compared to the 1916–1925 cohort, but controls explain the difference. The same pattern is true when comparing the 1916–1925 and pre-1916 cohorts, with the significant unstandardized difference being attributable to life course and demographic factors.)

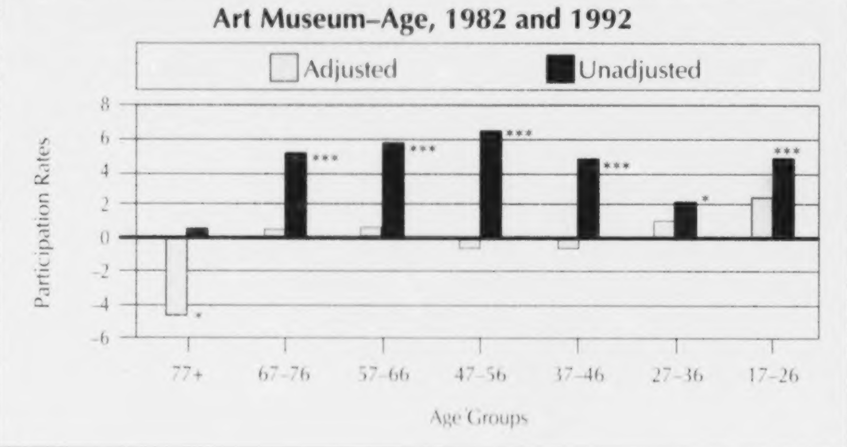
Data analysis reveals that, across the 10-year span from 1982 to 1992, the oldest cohort's attendance is lower. A number of other cohort influences are also evident, most having to do with the older baby boom and World War II cohorts that did not match the participation rates of cohorts at similar ages that preceded them. This suggests a potential long-term decline in attendance.

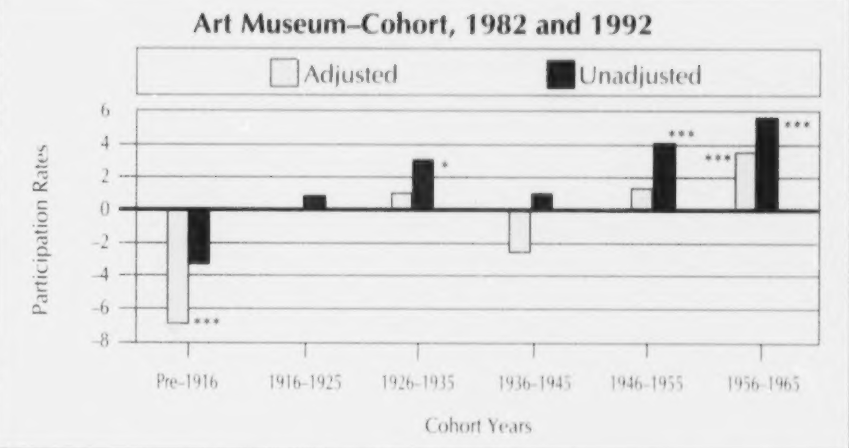
**Art Museums.** The unadjusted and adjusted proportions for each cohort with respect to their attendance at art museums are presented in the data in Table 7. The results for art museums show that before controls are introduced, the two baby boom cohorts' attendance increased significantly between 1982 and 1992, and the finding remains significant for the 1956–1965 cohort after controls are introduced. These results could reflect either an aging effect in the younger cohorts, with young people maturing into active support of museums, or a period effect that influences only the younger cohorts. The unadjusted results also show that the 1926–1935 cohort had significantly higher attendance at art museums in 1992 than in 1982, though controls for demographic and life course variables removes the significance of this difference. In the adjusted proportions, an aging effect on participation is evident for the oldest cohort which reduced its participation significantly between 1982 and 1992.

Comparing cohorts matched in age reveals that before controls for demographic and life course events are introduced, the 1956–1965 cohort in 1992 significantly exceeds the museum attendance of their elder cohort (1946–1955) in 1982. In turn, the 1946–1955 cohort shows significantly more museum attendance than the 1936–1945 cohort when compared at the same age. In fact, every cohort significantly exceeds the participation of the next oldest cohort over this 10-year period. Although these unadjusted differences are strong, controls eliminate the cohort differences. Hence, museum attendance differences between the cohorts are a function of the demographic composition of the cohorts.

Attendance at art museums is down among the oldest cohort, and as before with other art forms, this is largely explained by aging effects. In contrast, there is some evidence that younger cohorts may be maturing into museumgoers. Not to be ruled out, however, is the possibility that period effects are motivating the increases in museum participation among younger adults.

## TABLE 7. Period Comparisons: Percentage Change in Participation of Art Museums and Novels by Age and Cohort





* = Change is significant at the .05 level.
** = Change is significant at the .01 level.
*** = Change is significant at the .001 level.

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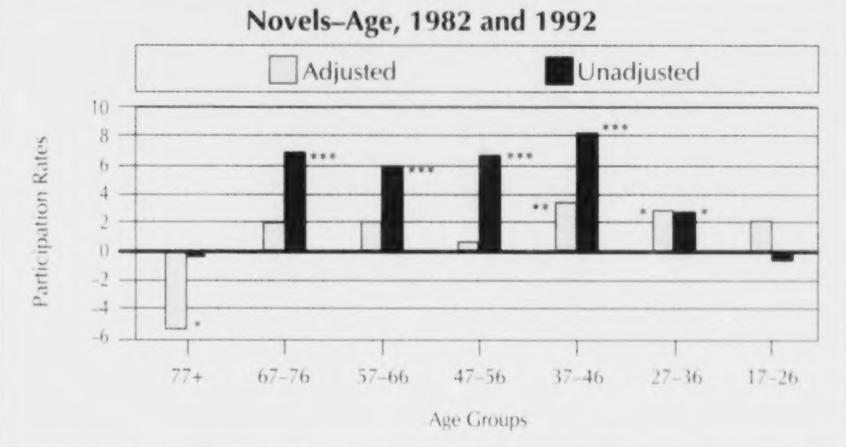
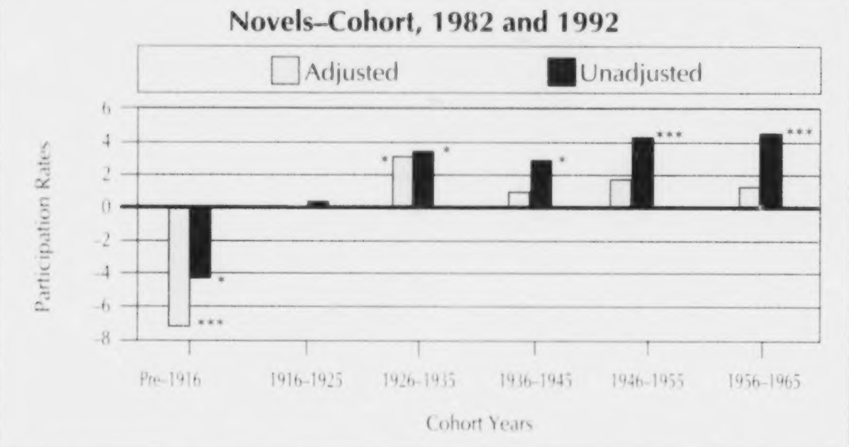
**TABLE 7. Period Comparisons: Percentage Change in Participation of Art Museums and Novels by Age and Cohort (Continued)**


Novels–Age, 1982 and 1992


Novels–Cohort, 1982 and 1992

* = Change is significant at the .05 level.
** = Change is significant at the .01 level.
*** = Change is significant at the .001 level.

Finally, differences between cohorts compared at the same age were found to result from life stage and demographic factors rather than from enduring differences between adjacent cohorts.

**Novels.** Lastly, the change from 1982 to 1992 of reading novels by various cohorts is taken up (see Table 7 for the unadjusted and adjusted cohort comparisons over time for reading literary novels). The results are similar to those for attendance at art museums, charting significant increases in readership for the youngest adults (1946–1955 and 1956–1965) between 1982 and 1992. Indeed, between 1982 and 1992 all cohorts born after 1926 significantly increased their proportion of reading activity. Controls for demographic composition and life course factors, however, reduce most of the increases to statistical insignificance. The 1926–1935 cohort is the only age group (the 57- to 66-year-olds) to show increases in readership which remain significant in the presence of controls.

Comparing the cohorts at similar ages reveals that the Late Boomers (1956–1965) have higher readership rates than the Early Boomers (1946–1955) and they, in turn, were found to read more than the 1936–1945 cohort. In the unadjusted results, findings confirm that the 1916–1925, 1926–1935, and 1936–1945 cohorts outread their respective adjacent elder cohort when compared at the same age. However, these cohort differences are mostly a function of life stage and demographic differences between the cohorts.

Overall, the data show that novel reading is on the increase, primarily because of life course changes in the earlier cohorts which increase the proportion of readers. And, large increases in readership reported among the two baby boom cohorts reveal significantly higher levels of readership than were present in the preceding cohorts at an equivalent age. This is good news for the art form.

## Implications of Life Course and Demographics

In the previous sections, reference was made to life course as a primary reason for people not participating or participating less in various arts activities. What impact do life course and demographic factors of survey respondents have on their attendance at the core art forms?

Often when people speak of the influence of age on arts participation, what they are really talking about are life course influences, events, or transitions that happen during the life span—most prominently, transitions into marriage, parenthood, the end of active parenting, retirement, and so on. These changes have a direct and tangible bearing on how often individuals are able to attend live artistic performances or exhibits. These life transitions will likely have variable influences on participation depending on the age at which they occur. For example, younger respondents with children in the home may have less money or fewer resources and, therefore, will likely have to forgo attendance at art performances. Older respondents with children in the home may not be as constrained, because they have access to other resources (e.g., more money to pay for baby-sitters) which help their ability to attend live arts events. On the other hand, there is also the latest trend to consider—adults becoming first-time parents *much later* in life, that is, in their 40s and 50s, and consequently reducing participation in live arts events. This is in stark contrast to previous cohorts who, by this age in life, exhibited more arts participation.

The influence of life course factors on arts participation is examined using a form of statistical analysis called the ordinary least squares regression model (OLS regression). First, a summary scale of participation in the performing arts under study here—classical music, ballet, opera, musicals, and theatrical plays—is created. The range of arts participation thus formed is from 0 to 5; a one-point increase in the scale means that one more art form has been attended during the year.

Second, since the effects of life course factors on arts participation are hypothesized to vary by age, the sample is split into three groups: (1) ages 17-46, (2) ages 47–66, and (3) aged 67 and older. Unlike the classification of age cohorts used earlier in this report, these age groups are uneven in size, but the span of years that each grouping covers corresponds with a life stage that is likely to be of consequence for one's active arts participation. The young group is of prime age for childrearing, marriage, and divorce. The middle group is notably more stable, experiencing fewer transitions, and is less likely to have young children in the household. Childrearing is not a factor for the oldest group, but widowhood is much more common.

Third, regression models are estimated separately for each group with controls for race, gender, age (within the age group), city size, income, education, and year the survey was administered. After considering the impact of these demographic factors on participation, the focus is on how life course events influence participation by looking specifically at two key factors: marital status and the presence of children in the respondent's household.

## Life Course Influences on Arts Participation: The 17- to 46-Year Olds

Data in Table 8 show the parameter estimates from the OLS regression model of participation for the youngest age group. The parameter estimates indicate the influence of a one-unit change of an independent variable (the demographic and life course predictors) on the participation scale.[3] In these multiple regression models, the coefficients represent the effects of independent variables on arts attendance, controlling for the influence of all other variables in the model. This allows analysts to identify the unique influence of a specific life course variable on participation with the effects of demographic composition and other life span factors removed.

In the 17- to 46-year-old adult age group, the predictors of participation explain roughly 17 percent of the variance in arts participation, as can be seen by the $R^2$ of .167. Examining the demographic predictors of participation as shown in the data in Table 8, findings reveal the following key results: blacks and nonwhites are significantly lower on the participation scale when compared to their white counterparts.[4] Women have significantly higher arts participation scores than men. The youngest (aged 17–36) are significantly less frequent attenders of arts events than are the 37- to 46-year-olds. Individuals from larger cities attend events significantly more often, when controlling for other factors. And finally, overall participation was down significantly among adults in this age group in 1992 (from 1982) when controls for other influences are taken into account.

Looking at the two social status measures, education and income, reveals that both have strong significant positive influences on arts participation. Each year of education, on average, increases arts participation by .4 art forms, therefore the difference between the participation of a high school graduate and a college graduate is nearly 1.5 art forms. The influence of income on participation is not nearly as strong but is still significant and positive, independent of the effects of education and other factors.

The omitted category for marital status is "never married," hence all coefficients shown reflect differences from this age group. Married respondents are significantly lower in their active arts participation compared to those who never married, even when controls for other influences are taken into account. Divorced respondents are also significantly less active participants compared to those never married. However, a comparison between divorced and married respondents reveals that divorced respondents in this age group have significantly higher participation than married respondents. Widowed respondents are not significantly different from any other group, in part because there are so few widowed adults in the age range 17–46.

Finally, having children under 5 years of age in the home significantly decreases active arts participation, net of the other variables in the model. In contrast, children ages 6–11 at home do not have as great an impact on their parents' attendance at arts performances or events.

**TABLE 8. OLS Regression of the Influence of Life Course Factors on Arts Participation: 17- to 46-Year-Olds**

| | Parameter Estimate | Standardized Estimate | Significance |
|---|---|---|---|
| Black | –.161 | –.052 | .0001 |
| Nonwhite | –.201 | –.038 | .0001 |
| Female | .192 | .100 | .0001 |
| Age 17–26 | –.216 | –.105 | .0001 |
| Age 27–36 | –.121 | –.061 | .0001 |
| City size | .005 | .055 | .0001 |
| Survey year (1992) | –.016 | –.084 | .0001 |
| Education | .359 | .352 | .0001 |
| Income | .056 | .057 | .0001 |
| Married | –.213 | –.111 | .0001 |
| Divorced | –.109 | –.033 | .0001 |
| Widowed | –.097 | –.007 | .2975 |
| Children < 5 | –.033 | –.024 | .0023 |
| Children 6–11 | .005 | .004 | .6431 |
| Intercept | 2.033 | | |
| $R^2$ | .167 | | |

## Life Course Influences on Arts Participation: The 47- to 66-Year-Olds

Data in Table 9 present the OLS regression model for arts participation in the 47- to 66-year-old age group. In this model, the 57- to 66-year-old respondents are the omitted category for age and are compared to the 47- to 56-year-olds. The demographic and life course variables included in the model account for 21 percent of the variance in reported arts participation, as can be seen by the $R^2$ of .213.

Looking at the demographic predictors of arts participation, it becomes clear that this age group differs from their younger counterparts discussed above. While younger African Americans, for example, have significantly lower arts participation than whites in the 17–46 age grouping, their participation in this older grouping is indistinguishable from whites. Other nonwhites, however, are still significantly less active than whites in this older age group. As before, females have higher arts attendance scores than do males. The effects of age and city size are not significant. As with the younger adults, overall participation was significantly lower as reported in 1992 than a decade earlier, when all the other variables are taken into account.

Both education and income have strong positive effects on arts participation. The magnitude of the effect of education is nearly the same for the older group as for the younger. Individuals with high incomes have significantly higher arts participation scores, and this factor was a more powerful predictor for the 47- to 66-year-olds than the 17- to 46-year-olds.

Regarding life course factors, once again, married respondents score significantly lower in arts participation compared to those who never married. Divorced respondents in this age grouping are identical to respondents who never married; this contrasts with the significant difference found in the younger age group. The parameter estimate indicates that divorced respondents are actually higher on the arts participation scale than those never married, although the coefficient is not statistically significant. A comparison of coefficients finds that divorced respondents have significantly higher arts participation than married respondents. Widowed respondents do not significantly differ from any of the other adults in this group. In the middle of three age groupings, all of whom are above the age of 46, the effect of children on participation is inconsequential.

Overall, the effect of life course factors on arts participation is found to be lower in this age grouping. Marital status differences are less significant than in the younger age grouping, and the difference between married and never-married respondents declined. Respondents who are divorced in mid-life are found to have relatively high scores on the arts participation scale. Life course factors, such as children at home, have less bearing on this group's attendance at live arts events than do education and income factors. Education and income have more influence on and are stronger predictors of the active participation of the 47- to 66-year-olds.

## Life Course Influences on Arts Participation: The 67 and Older Group

Data in Table 10 present the OLS regression model for SPPA respondents aged 67 and older. Those over 76 years of age are the comparison category for the age variable. This set of independent variables explains about 16 percent of the variance in the arts participation scale, which is somewhat less than the percentage of variance explaining the other two group's participation.

**TABLE 9. OLS Regression of the Influence of Life Course Factors on Arts Participation: 47- to 66-Year-Olds**

| | Parameter Estimate | Standardized Estimate | Significance |
|---|---|---|---|
| Black | –.033 | –.009 | .3690 |
| Nonwhite | –.331 | –.043 | .0001 |
| Female | .221 | .109 | .0001 |
| Age 47–56 | –.038 | –.019 | .0715 |
| City size | .001 | .014 | .2025 |
| Survey year (1992) | –.007 | –.032 | .0040 |
| Education | .364 | .355 | .0001 |
| Income | .202 | .192 | .0001 |
| Married | –.172 | –.074 | .0001 |
| Divorced | .050 | .016 | .3154 |
| Widowed | .023 | .006 | .6710 |
| Children < 5 | –.083 | –.011 | .2706 |
| Children 6–11 | –.028 | –.007 | .4995 |
| Intercept | 1.186 | | |
| $R^2$ | .213 | | |

Unlike the other two age groupings, there is no significant impact of survey year on participation scores once other factors are taken into account. Also, unlike the other age groups, there are no significant race differences on the arts scale in this oldest age cluster. As in other age groups, women are significantly more active than men. City size has a significant impact on arts participation with those from larger cities having higher scores. Finally, the influence of aging is clearly evident: as discussed above, active arts participation has diminished by the time one reaches the oldest age group.

In this older age grouping, both education and income have a significant positive impact on arts attendance rates, however, the impact is clearly weaker than in the case of the 47- to 66-year-olds. While the effect of income on participation is substantially weaker among the oldest respondents compared to

**TABLE 10. OLS Regression of the Influence of Life Course Factors on Arts Participation: Age 67 and Over**

| | Parameter Estimate | Standardized Estimate | Significance |
|---|---|---|---|
| Black | −.048 | −.015 | .3108 |
| Nonwhite | −.174 | −.022 | .1379 |
| Female | .118 | .069 | .0001 |
| Age 67–76 | .167 | .095 | .0001 |
| City size | .003 | .039 | .0163 |
| Survey year (1992) | −.004 | −.023 | .1469 |
| Education | .265 | .305 | .0001 |
| Income | .103 | .125 | .0001 |
| Married | .021 | .013 | .6889 |
| Divorced | .071 | .018 | .3411 |
| Widowed | .071 | .041 | .1846 |
| Children < 5 | −.014 | −.001 | .9552 |
| Children 6–11 | .256 | .014 | .3426 |
| Intercept | .684 | | |
| $R^2$ | .159 | | |

those in the middle age grouping, it is still higher than it was for the youngest respondents.

None of the life course variables have a significant impact on arts participation rates in this age group. Most surprisingly, widowhood, common among those aged 67 and older, does not adversely affect arts attendance. The major change from the findings for the 47- to 66-year-olds is that married respondents have caught up in their participation relative to those who never married or were divorced. This could result from declining participation from the never-married category of respondents, and it is possible that older couples sustain active participation in the arts better than those who live alone. Aging is clearly the cause of lower rates of participation among those over 76 years of age.

## Alternatives to Active Arts Participation: Consumption via Media

If, as shown, life course factors and demographics have a significant bearing on the ability of adult Americans to actively attend arts events or performances, how then do adults enjoy the arts? Do nonattenders consume art via other means? To examine the possibility of media substitution and especially cohort differences in art consumption by alternative forms, cohorts over time are compared as before: first, by examining consumption of the seven core art forms—classical music, opera, ballet, musicals, jazz, plays, and visual arts—via the medium of television and video productions; next, by looking at consumption via radio for classical music and opera; and finally, by analyzing the listening to recordings as a substitute for attendance at live performances of classical music and opera.

### Arts Consumption via Television and Video

Those with too little time or money or with concerns for safety or even for health reasons may elect to participate in the arts by viewing them on television or by video rather than going out in public. The advent of videocassette recorders (VCRs) and cable television have certainly increased the possibility of viewing a variety of art offerings at home. Certainly, the younger cohorts who have grown up in the television era are more likely to use these media to consume entertainment in general. They have mastered the technologies which allow them to view what they want, when they want. Is this true for the older generation as well? Are they likely, perhaps for other reasons, to utilize TVs and VCRs as their way to participate in the arts?

Assessing the extent to which arts are consumed via the media, testing for substitution effects in the older cohorts, and looking at the video arts preferences of the younger cohorts begins with a discussion of cohort differences. This is followed by tracking the cohorts over time to observe changes in video consumption for each of the seven core art forms.

**Classical Music.** Data in Table 11 show adjusted and unadjusted results for each cohort for "video consumption" of classical music and opera. Looking first at classical music reveals that the unadjusted means show a curvilinear pattern. However, the adjusted means find video consumption of classical music to be more a linear function of age, with the older cohorts being much more likely to consume classical music by television or video, when compared to the post-1936 cohorts. The 1956–1965 cohort in particular has significantly lower viewing rates than prior cohorts, and this finding holds for both the adjusted and unadjusted proportions.

Media substitution analysis shows that the unadjusted rates of video consumption of classical music reveal a substantial increase for the oldest cohort between the 1982 and 1992 SPPAs, although confidence in this difference is relatively weak (p = 0.06). In fact, the significance of this finding disappears with controls. It should be remembered that the adjusted consumption of the pre-1916 cohort was very high. The 1936–1945 cohort also significantly increased its consumption of classical music via video between 1982 and 1992, and this finding remains significant after controls for demographic and life course factors are introduced. Finally, findings reveal that the 1956–1965 cohort, the lowest in terms of consumption, made significant increases in its consumption between 1982 and 1992, although the significance of this finding waned when controls were introduced.

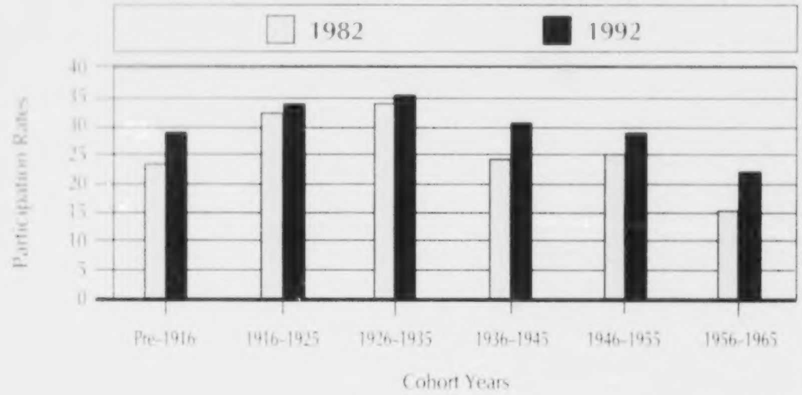
The results seem to indicate that video consumption (TV, cable TV, and/or VCR) of classical music is very high for the cohorts which show some declines in attendance at live performances. This seems especially true for the oldest cohorts. Younger cohorts are also increasing their consumption of classical music by video according to these data. Whether or not this finding will yield increases in attendance at live performances by younger adults remains to be seen, but it appears that video may help the younger cohorts mature into classical music appreciation.

**Opera.** Data in Table 11 reveal that cohort variations in opera consumption via video are fairly linear, peaking in the 1926–1935 cohort and then leveling off. While the audience for live opera performances comes close to fitting the graying thesis, the audience via video is very gray indeed. The pre-1916 cohort, for example, was nearly two-and-one-half times more likely to have viewed an opera on video compared to the Late Boomers in 1982 and almost twice as likely to do so in 1992. The baby boom cohorts also have low opera viewership, having significantly lower rates of viewing compared to all of the older cohorts. In general, controls for demographic and life course factors exacerbate the differences between young and old for this type of consumption.

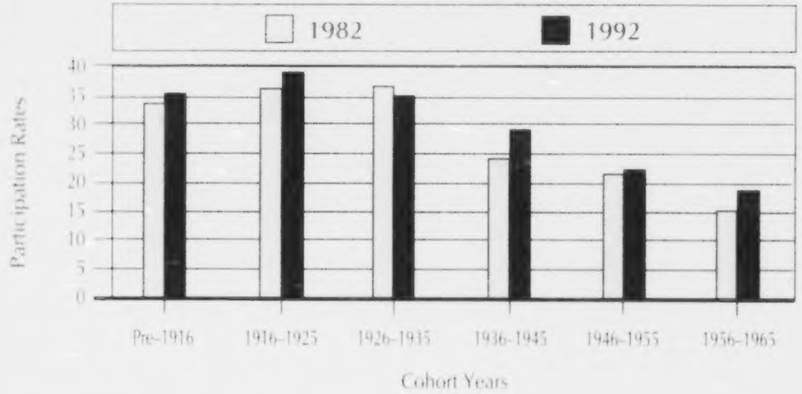
Data results of changes in video consumption of opera over time reveal some evidence that the youngest cohorts are maturing into video consumption. Both the 1946–1955 cohort and the 1956–1965 cohort reported increasing their consumption of opera by video means significantly between 1982 and 1992. However, controls for demographic and life course factors remove the significance of this change. On the other hand, the middle-aged cohorts are relatively stable in their video consumption of this art form, and the

**TABLE 11. Percentage of Video Media Consumption of Classical Music and Opera**

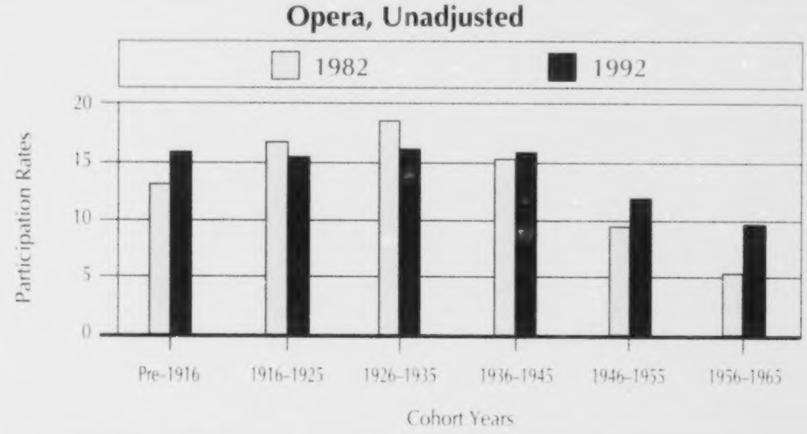
Classical Music, Unadjusted

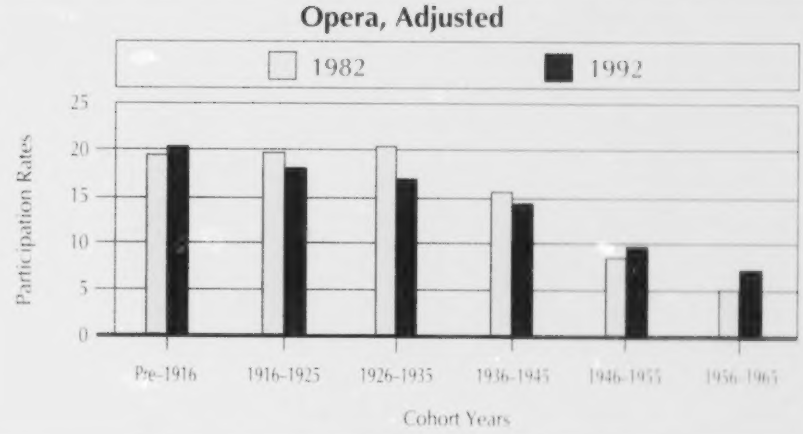


Classical Music, Adjusted



## TABLE 11. Percentage of Video Media Consumption of Classical Music and Opera (Continued)





oldest cohort's increase in unadjusted video consumption nearly reaches significance (p = 0.115). Thus, many fewer people view opera than classical music via video, and the increase in viewership between 1982 and 1992 is less evident for opera than it is for classical music.

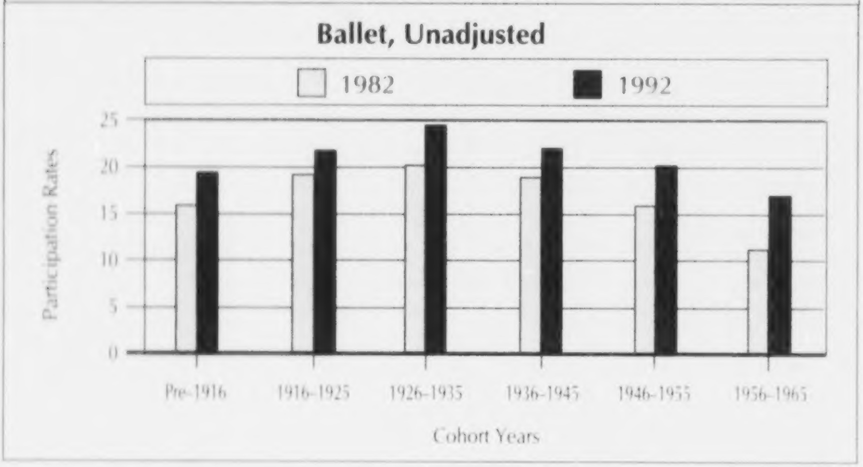
**Ballet.** Data in Table 12 show the 1982 and 1992 proportions by cohort for viewing ballet via media. Looking first at the unadjusted differences between cohorts reveals that the data for ballet fit a curvilinear pattern. As with classical music, the highest rates of ballet video viewership are in the 1926–1935 cohort (57- to 66-year-olds). Also, the eldest cohort has significantly higher rates of watching ballet by TV or VCR compared to the youngest cohort (at least in 1982). Generally, cohort differences are not as large for ballet as they are for both classical music and opera. Controls for demographic and life course factors produce a much more linear pattern for ballet. Statistical controls widen the gulf between the two baby boom cohorts and those that preceded them. Indeed, adjusting for the influence of demographic and life course factors, the two baby boom cohorts view ballet by video significantly less often than do older cohorts.

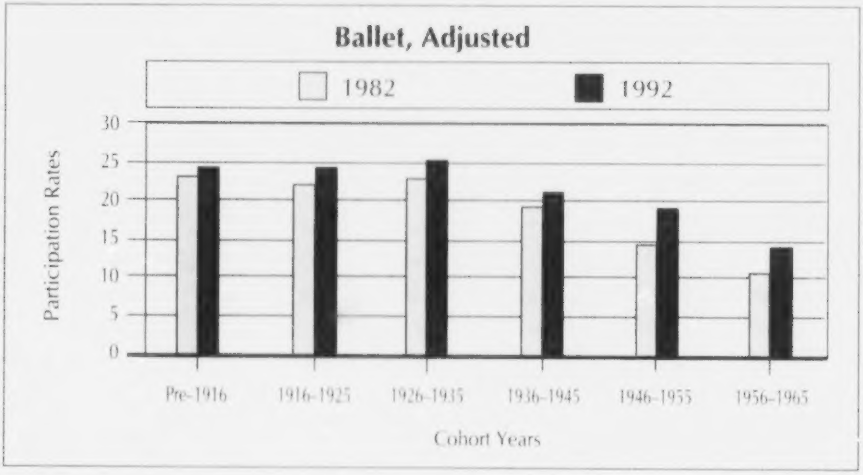
Looking at changes in consumption via these media between 1982 and 1992 reveals that while the oldest cohort increased its consumption, the change is not significant. The unadjusted results show significant increases in video consumption of ballet by the 1926–1935, 1936–1945, 1946–1955, and 1956–1965 cohorts (aged 27 to 66). This consistent pattern of increasing consumption across these cohorts is positive, especially given the slight declines evident in live attendance. However, the introduction of controls for demographic and life course factors mitigates the significance of these findings, although the increases found for the young baby boomers remain significant at conventional levels, and the increases among the older boomers approach statistical significance (p = 0.064).

Video consumption of ballet is somewhat higher than consumption of opera, although not as high as the reported classical music viewership. What is remarkable is that, compared to opera viewership, the video audience for ballet is much younger overall, and there is evidence of significant increases by the youngest cohorts; ballet, however, did not suffer from disengagement by the oldest cohorts.

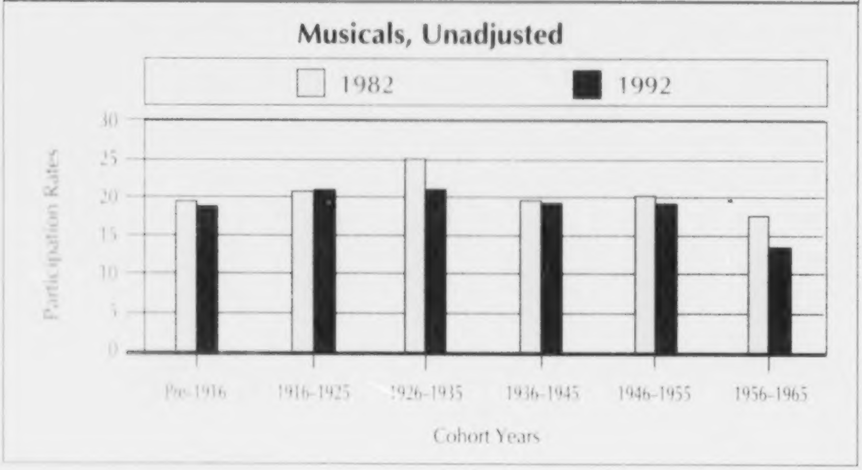
**Musicals.** Data in Table 12 also present the unadjusted and adjusted results for viewing musicals by video between 1982 and 1992. Overall, the pattern of video consumption of musicals is much more flat than the core art forms previously considered. The results show some curvilinearity in that fewer people in the oldest and the youngest cohorts view musicals via video than do those

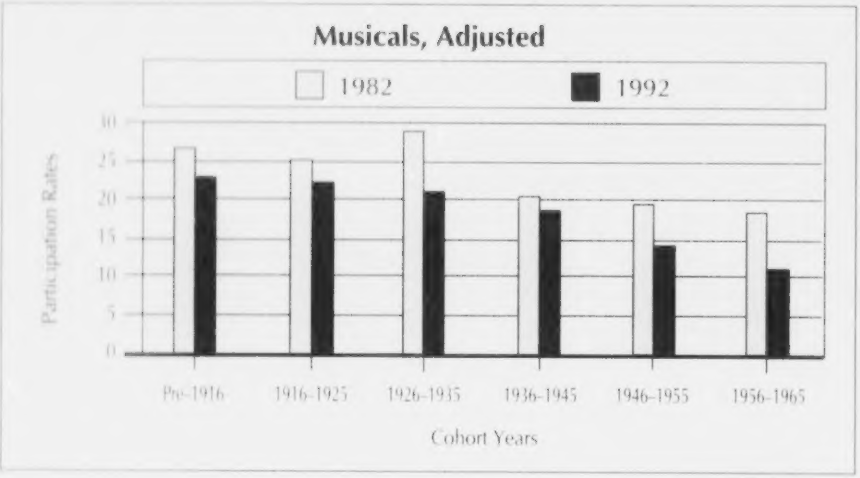
### TABLE 12. Percentage of Video Media Consumption of Ballet and Musicals


Ballet, Unadjusted


Ballet, Adjusted

## TABLE 12. Percentage of Video Media Consumption of Ballet and Musicals (Continued)


Musicals, Unadjusted


Musicals, Adjusted

in the middle-aged cohorts. But only the cohorts with the highest (1926–1935) and lowest (1956–1965) rates of reported viewership differ significantly and substantially from other cohorts, whereas in 1982 the difference between the oldest and youngest cohorts is very small and insignificant. Statistical controls reveal an increase in cohort differences but do not produce a different pattern of results. Clearly, the video consumption of musicals is much higher in the older cohorts.

For almost every cohort, viewership is down in 1992. This is hardly evidence for substitution. If anything, the substantial declines in live attendance at musicals noted earlier in this report are being matched by declines in video consumption of musicals. Controls for life course and demographic factors do not improve the picture. For example, the 1926–1935 cohort, which reportedly likes musicals the most, shows a significant decline in video consumption between 1982 and 1992, and this substantial decline is even stronger after statistical controls are introduced. This is also the case for the two baby boom cohorts, with significant declines both before and after the introduction of controls. The pre-1916 cohort shows a decrease in video consumption as well.

Comparing these results with those reported earlier in this report, it becomes evident that adult Americans are less interested in musicals than they were in 1982. Not only is attendance down at live musical performances, but video consumption has decreased as well. Given the availablility of video cassettes of musicals, findings for this core art form are disturbing, as are the implications for its future.

**Jazz.** Data in Table 13 show the unadjusted and adjusted proportions for viewing jazz performances by video (TV or VCR). Cohort variations in video consumption of jazz reveal a pattern unlike that found for the other art disciplines considered so far. First, in the unadjusted proportions, the older baby boom cohort (37- to 46-year-olds) is found to have the highest rate of consumption of jazz by video, and this is significantly higher than all other cohorts with the exception of the pre–WW II cohorts (adults over 56). However, when controls for demographic composition and life course factors are introduced, the differences are leveled, revealing almost identical rates of video consumption of jazz across all cohorts, ranging from a difference of 1.4 in 1982 and 1.0 in 1992.

Looking at changes in jazz viewership on video between 1982 and 1992 reveals that, unlike musicals, video consumption of jazz is generally stable or increasing. Indeed, the unadjusted results find that the 1936–1945, 1946–1955, and 1956–1965 cohorts (the 27- to 56-year-olds) reported significant increases in consumption of jazz by video. Increases in other cohorts are not statistically significant, but they are considerable. Controls for demographic and life course factors eliminate the statistical significance of the increases for the two baby boom cohorts; the increase for those in the 1936–1945 cohort remains significant.

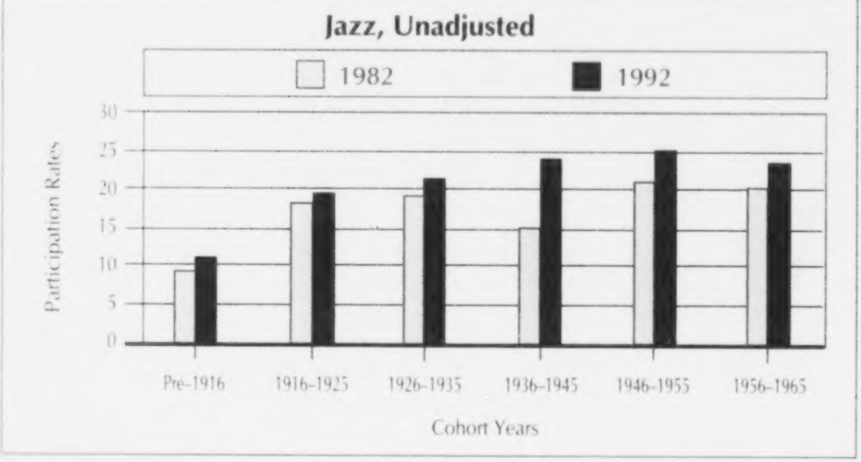
Like ballet, jazz did not see disengagement of participation by the oldest cohort (whose participation at live jazz performances was quite low to begin with). However, younger cohorts significantly decreased attendance over the 10-year span, 1982 to 1992, although this drop-off in attendance did not coincide with decreases in video consumption, as was the case with musicals. Hence, it appears that younger cohorts are substituting video consumption of jazz for live attendance. Unlike musicals, jazz seems to be retaining its interest across cohorts, and the range of cohorts which consume jazz, especially by video, is quite large. While attendance at jazz concerts is much higher for younger cohorts, video consumption of this art form is very high even in the 1916–1925 cohort. Jazz music seems to be the music of all ages and is enjoyed in its live form most often by the young.

**Plays.** Data in Table 13 also show the adjusted and unadjusted proportions for viewing theatrical plays by video for the years 1982 and 1992. Looking first at cohort comparisons reveals that the curvilinear pattern found for classical music and ballet is evident for this art form as well. Peak viewership is reported by the 1926–1935 cohort, which has significantly higher consumption compared to any other cohort in both the adjusted and unadjusted results. In 1982 the youngest cohort has significantly higher rates of video consumption of plays compared to the pre-1916 cohort, although substantial declines in video consumption in the youngest cohort obliterate this difference in 1992. Controls for demographic and life course variables fail to change the overall pattern of cohort viewership, although the older cohort's deficits are mitigated somewhat by the controls.

Looking at changes between 1982 and 1992 reveals much the same pattern for theatrical plays that was found for musicals—an alarmingly consistent decrease in video consumption. While the concomitant decline in attendance at live theatrical plays was not as severe as in the case of live musicals, decreases in the use of video to watch plays was greater. In the unadjusted results, the 1926–1935, 1946–1955, and 1956–1965 cohorts (aged 27–46 and 57–66) are all found to have significantly decreased their consumption of plays by video means. Controls for demographic and life course factors not only fail to wipe out these declines but add the 1936–1945 and the pre-1916 cohorts to the list of cohorts exhibiting significant decreases.

The magnitude of the declines is impressive. In the adjusted results, the 1926–1935, 1946–1955, and 1956–1965 cohorts all chart declines of more than 10 percent in consumption of plays by this means. As with musicals, the

**TABLE 13. Percentage of Video Media Consumption of Jazz and Plays**



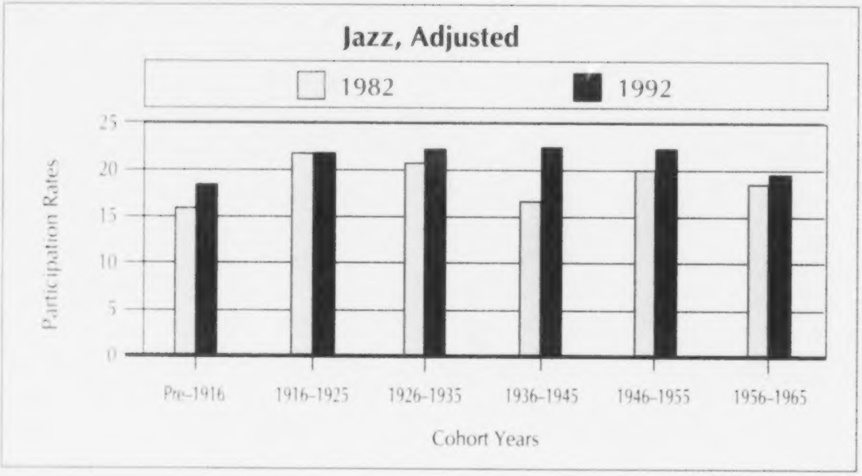
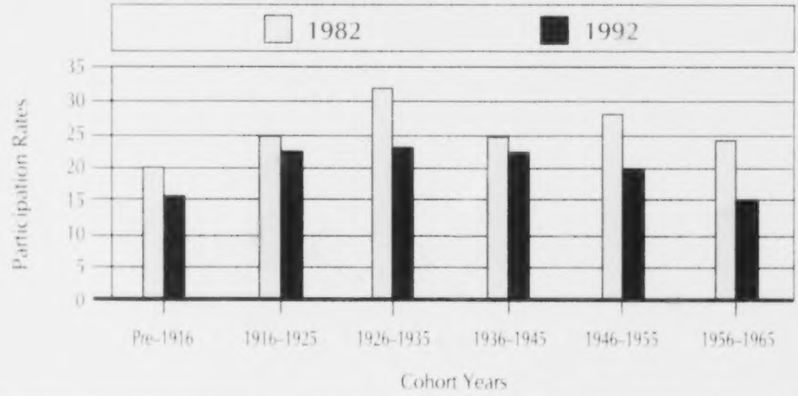
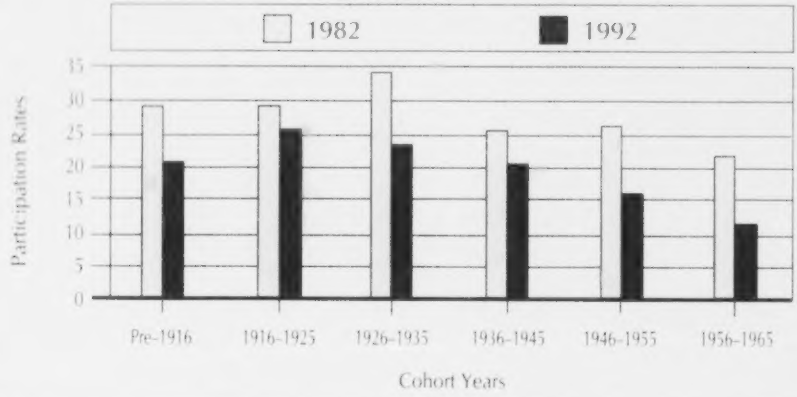


**TABLE 13. Percentage of Video Media Consumption of Jazz and Plays (Continued)**


Plays, Unadjusted


Plays, Adjusted

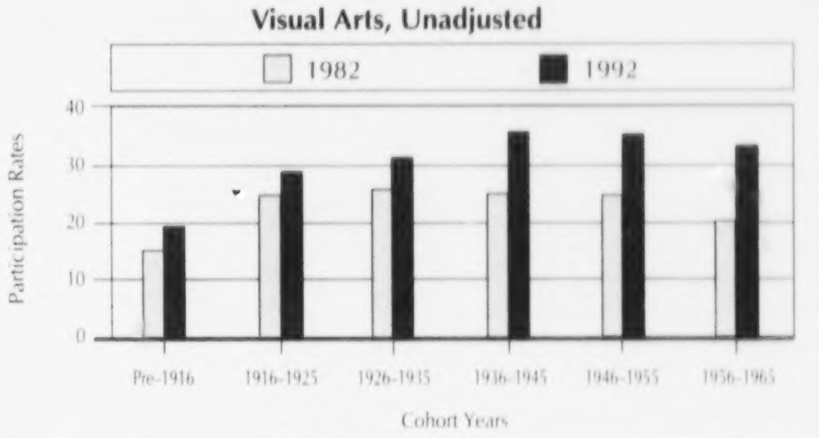
loss of so many consumers in the cohort with the highest rate of consumption (1926–1935) is particularly notable. And not only are the eldest adults not substituting video means for actual attendance, they are decreasing in their viewership as well.

Much like the results for musicals, the findings for theatrical plays suggest a general decline in interest. There is no evidence that the slight decreases in active attendance are being offset by participation via video. Quite the contrary, video consumption of theatrical plays is down markedly. These drastic declines are evident in virtually every cohort, and they hold up after controls for other factors are introduced which might have explained them. It would be worth exploring whether these general declines are indeed due to a change in audience desires or perhaps to a decreased supply of plays on television over the 1982 to 1992 decade.

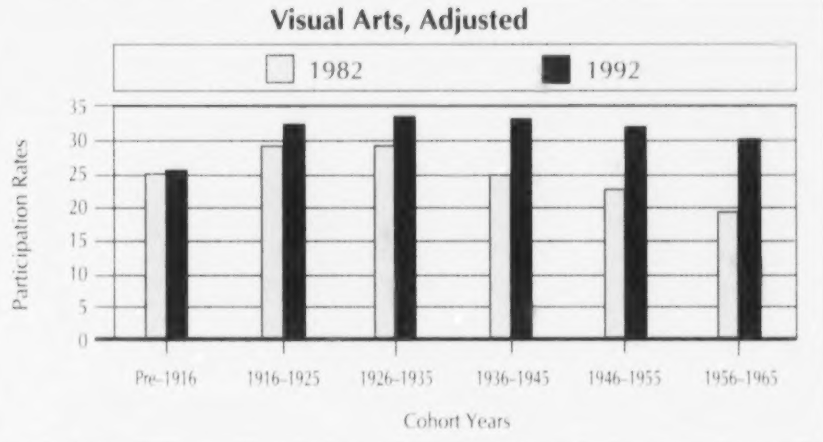
**Visual Arts.** Finally, data in Table 14 present the unadjusted and adjusted proportions for adults who view visual arts via television, cable television, or video. In the cohort comparisons, some curvilinearity is apparent. In the unadjusted proportions, viewership of visual arts by video is highest among the 1936–1945 and 1946–1955 cohorts as reported in the 1992 SPPA data, whereas in 1982 it peaks in the 1926–1935 cohort. Strong increases in video consumption among the younger cohorts between 1982 and 1992 change the overall comparisons substantially. What is clear is that overall rates of video viewing of the visual arts are consistently high across all cohorts, and there is no great decline among either the oldest or youngest cohorts (although the oldest cohort has the lowest unadjusted proportion for both 1982 and 1992). Controls for demographic factors and life course events help to further level the different rates of viewing across cohorts.

Changes in video viewing of the visual arts between 1982 and 1992 are in stark contrast to those found for theatrical plays and musicals. Viewership is uniformly increasing in every cohort, with gains exceeding 10 percent for the 1936–1945, 1946–1955, and 1956–1965 cohorts (aged 27 to 56) in the unadjusted proportions. Even after statistical controls are introduced, the increases in video consumption of visual art forms among the baby boom cohorts approaches 10 percent (1946–1955) or exceeds that amount (1956–1965). The unadjusted results reveal statistically significant increases in the four cohorts representing the 27- to 66-year-olds. Controls for demographic and life course factors have little effect on the significance of these findings, although the increase for the 1926–1935 cohort is reduced slightly over conventional statistical significance levels ($p = 0.055$). There is no real evidence of substitution for the oldest cohort which also increased viewership of visual arts by video, but this increase is not statistically significant.

TABLE 14. Percentage of Video Media Consumption of Visual Arts



Visual Arts, Unadjusted



Visual Arts, Adjusted

Attendance at art museums shows uniform increases across all cohorts, (only the pre-1916 cohort, the oldest adults, is found to have decreased attendance), thus there is little reason to consider increases in video viewing as participatory substitution. However, the very strong increases in viewership suggest a uniformly increasing interest in the visual arts, and there may be a crossover effect—those that view the visual arts by video may be more inclined to become active museumgoers. What is notable is that actual attendance at art museums is nearly as high as viewership by video means (in contrast to the larger audiences via video vs. actual attendance for all other art forms). With increasing interest in the visual arts, it seems likely that the more programs offered by video for this art form, the more viewers there will be.

## Consumption of Classical Music and Opera via Radio[5]

Like television, radio can whet the appetite for the arts in general and provide a substitute for active participation in the performing arts in particular. In this section an analysis is made of cohort differences in consumption of classical music and opera via radio and the changes in that consumption between 1982 and 1992. As before, the analysis looks at the unadjusted proportion of individuals in each cohort who reported listening to classical music or opera on the radio in the last year for both SPPAs, 1982 and 1992, and the proportion of listeners when adjusted for demographic composition and life course factors.

**Classical Music.** Data in Table 15 present the unadjusted and adjusted results for the listenership of classical music via radio by cohort in 1982 and 1992. In the unadjusted results, a curvilinear pattern of radio listening by age appears. Radio consumption of classical music peaks with the 47- to 56-year-olds (1936–1945), although both the 1926–1935 and 1946–1955 cohorts have nearly as many listeners (the 1926–1935 cohort matches the 1936–1945 cohort in 1982). In 1982 the 27- to 36-year-olds (1956–1965) are the least frequent listeners of classical music by radio, significantly less often than all other cohorts except the pre-1916 cohort. However, incredible gains by the young baby boom cohort between 1982 and 1992 leave the pre-1916 cohort with the lowest listenership, differing significantly from all other cohorts in 1992 in the unadjusted results.

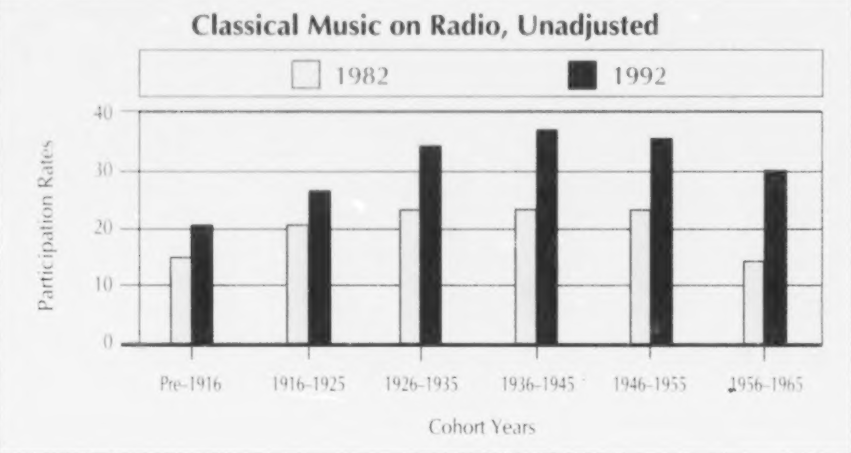
When controls for demographic composition and life course factors are taken into account, findings reveal that radio consumption of classical music in the oldest cohort matches that of most of the younger cohorts; indeed, in 1982 the pre-1916 cohort has the highest radio listenership rate. In 1992 the adjusted participation peaks in the 1926–1935 cohort (the 57- to 66-year-olds). Thus, taking demographic and life course variables into account creates a significant divide between the low listenership of the two baby boom cohorts and the high rates of the older cohorts.

Looking at changes between 1982 and 1992 reveals that listening to classical music on radio has become more popular in every cohort. The unadjusted results show that radio consumption of classical music has increased significantly across all cohorts. Indeed, the proportion of the 1956–1965 cohort which listened to classical music more than doubled between 1982 and 1992. Enormous increases in radio listening for both baby boom cohorts erased much of the deficit between them and the older groups. The older baby boomers (the 37- to 46-year-olds) are significantly higher in listenership than the 1916-1925 and pre-1916 cohorts in 1992 and do not have significantly lower radio consumption rates than any other cohort. The smallest increase was for the pre-1916 cohort at 5.3 percent. Controls for demographic composition and life course factors do not erase the significance of these gains.

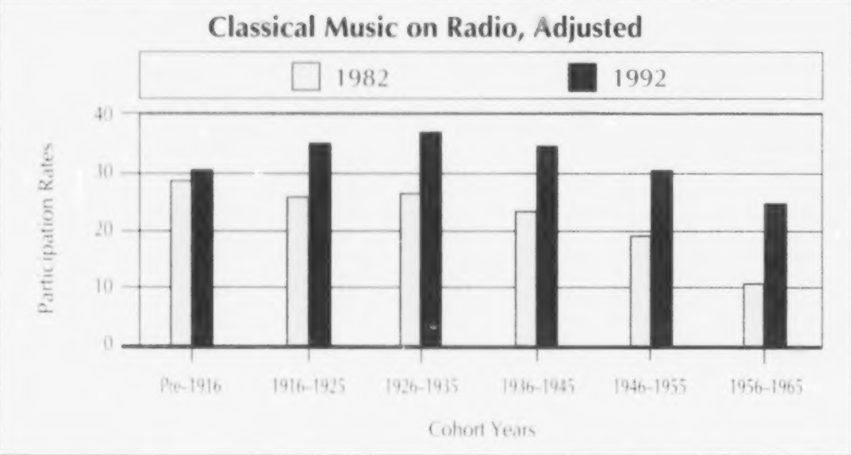
Given the declines in reported attendance at classical music concerts between 1982 and 1992, the finding that cohorts are increasing consumption of classical music via radio seems to indicate a substitution of radio for participation. The extremely strong increases in the younger cohorts could be interpreted as evidence that these baby boomers are maturing into classical music, however, their consumption via radio is not yet translating into attendance at live performances. That older cohorts are also increasing their consumption of classical music via radio is heartening. However, the pre-1916 cohort is not making up for its significantly abated attendance at live performances by substituting radio listening. (Note: Since radio listening is more popular than actual attendance, substitution can occur without observed increases in radio consumption.)

**Opera.** Data in Table 15 also show the unadjusted and adjusted proportions for radio listening of opera performances for each cohort in 1982 and 1992. As was the case with other findings for opera, radio consumption of opera is more prevalent in the older cohorts. Opera radio consumption is highest in the 1926–1935 cohort (aged 57 to 66) in both survey years. The two baby boom cohorts and the 1936–1945 cohort have the lowest rates of opera listening in 1982, significantly lower than the 1926–1935 cohort in both the unadjusted and adjusted results. Because of the lower overall rates of listening to opera, significant differences are more difficult to detect. However, it is clear that the oldest cohort has significantly higher rates of listening compared to the younger baby boomer group (in both 1982 and 1992). Controls for demographic and life course factors accentuate the age of opera radio listeners even more. Opera radio listening increases almost linearly across cohorts when

**TABLE 15. Percentage of Radio Consumption of Classical Music and Opera**

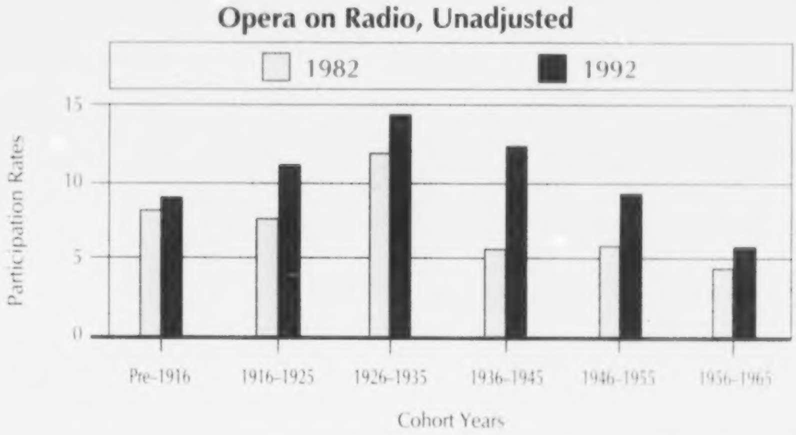


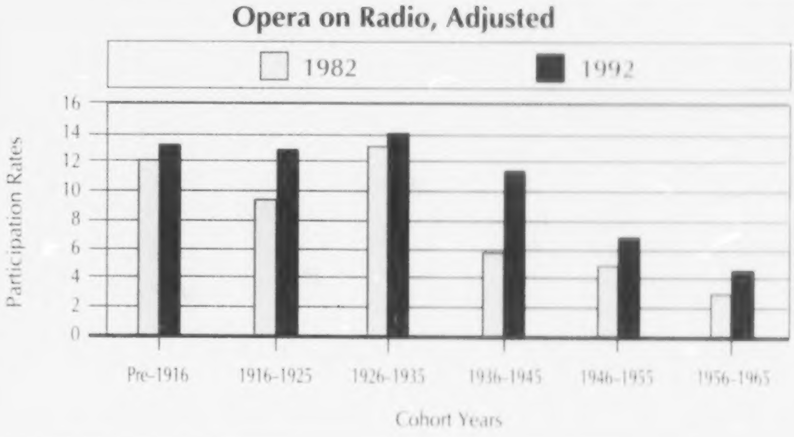
Classical Music on Radio, Unadjusted



Classical Music on Radio, Adjusted

**TABLE 15. Percentage of Radio Consumption of Classical Music and Opera (Continued)**





statistical controls are taken into account. The gulf between baby boomers and other cohorts is apparent, although the WW II cohort (the 47- to 56-year-olds) also has few opera listeners.

Findings confirm increases in opera radio listening between 1982 and 1992, but they are not nearly as large for opera as they are for classical music. There are significant increases for the 1916–1925, 1936–1945, and 1946–1955 cohorts in the unadjusted results. Controls for demographic and life course variables, however, erase the significance of the increase for the 1946–1955 cohort, though the other findings remain significant. The 1936–1945 cohort has the largest increase in opera listening via radio, which more than doubled over the 10-year period. Increases in opera listening by radio are also apparent in the other cohorts, but these changes are substantively small and not statistically significant.

According to the surveys, listening to opera on radio is not only much more popular than actual attendance, but there is some evidence that its popularity is growing. Opera did not see the overall declines in participation that other art forms experienced, however, there was a significant drop in participation by the oldest cohort, the pre-1916. The oldest Americans do not seem to be substituting radio listening for actual attendance at operas. Generally speaking, however, more adults are listening to opera by radio.

## Consumption of Classical Music and Opera via Recorded Music

The consumption of recorded music is yet another possible medium which could be subtituted for live attendance at performances. To round out the examination of cohort differences and changes in consumption of art forms via other media, a review is made of cohort variations and changes in listening to classical music and opera via records, tapes, or CDs. Once again the data show unadjusted and adjusted proportions of listeners in each cohort for both the 1982 and 1992 SPPA.

**Classical Music.** Data in Table 16 show that reported consumption of classical music recordings is actually highest in the Early Boomers cohort (1946–1955) in both 1982 and 1992. This cohort has significantly higher rates of listening than the pre-1916 and 1956–1965 cohorts in 1982. They outdistance these two cohorts as well as the 1916–1925 and 1926–1935 cohorts in 1992. The 1936–1945 cohort also has very high rates of listening to classical music recordings. Audiences for classical music recordings are lowest in the pre-1916 cohort, which has significantly lower rates of listening compared to all other cohorts with the exception of the Late Boomers, until controls for demographic composition and life course factors are taken into account. The adjusted results help to even disparities between the oldest cohorts and the middle cohorts. Findings also reveal that much of the difference between the Early Boomers and the older cohorts is accounted for by demographic and life course factors.

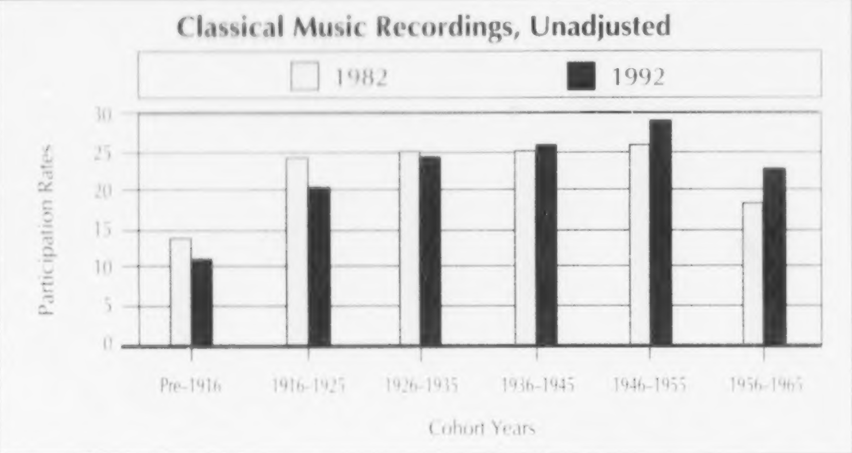
Looking at changes in consumption of classical music recordings between 1982 and 1992 reveals that many of the older cohorts decreased consumption. The decline in listening was significant for the 1926–1935 cohort, although controls for demographic and life course factors minimize the significance of the finding (p = 0.103). In contrast, classical recordings became more popular with members of the Late Boomers (the 27- to 36-year-olds), and this increase is significant even after controls are introduced.

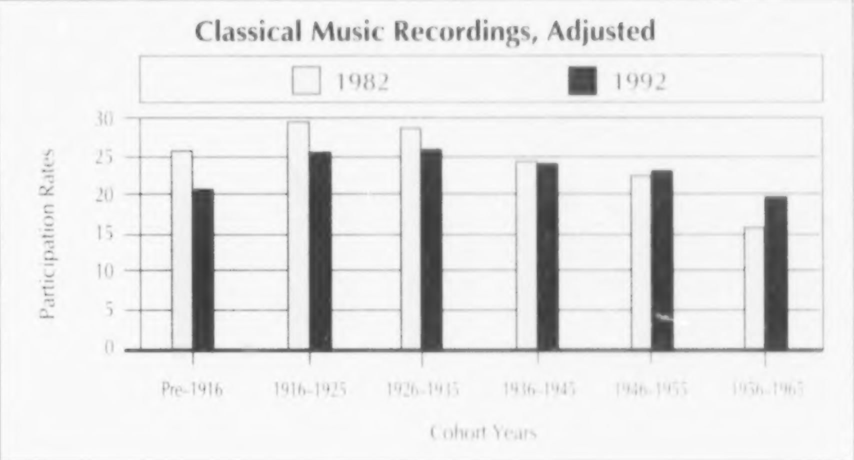
The strong levels of reported consumption of classical music recordings among the older baby boomers is encouraging and suggests that they may substitute recordings for live participation (which is down between 1982 and 1992). The younger baby boomers are also maturing into consumption of classical music through recordings, although this has yet to result in substantial changes in their attendance at live performances. However, according to the SPPA, strong declines in classical music attendance among members of the pre-1916 cohort are not being made up for with increases in listening to recordings. The absolute declines in classical music recording listenership among the older cohorts, compared to the increases found among the younger cohorts, suggest that recordings may not be the preferred medium of substitution for older Americans.

**Opera.** The unadjusted proportions presented in the data in Table 16 show that the audience for opera recordings is highest in the 1926–1935 cohort, followed closely by the 1916–1925 cohort (aged 57–66 and 67–76, respectively). As with television and radio, the audience for opera recordings is older than for other art forms. Controls for demographic and life course factors only accentuate the age of the opera recording music audience, creating a gulf between the 1926–1935 cohort and the younger cohorts which follow. Indeed, the adjusted results show a significant difference between the baby boom cohorts and the intermediate 1935–1946 cohort. Although by 1992 many of the baby boomers have become avid listeners of classical music recordings, they are less likely to listen to opera recordings than all but the oldest two cohorts, those aged 67 and above. (The oldest cohort has the second lowest listenership rate in 1992.)

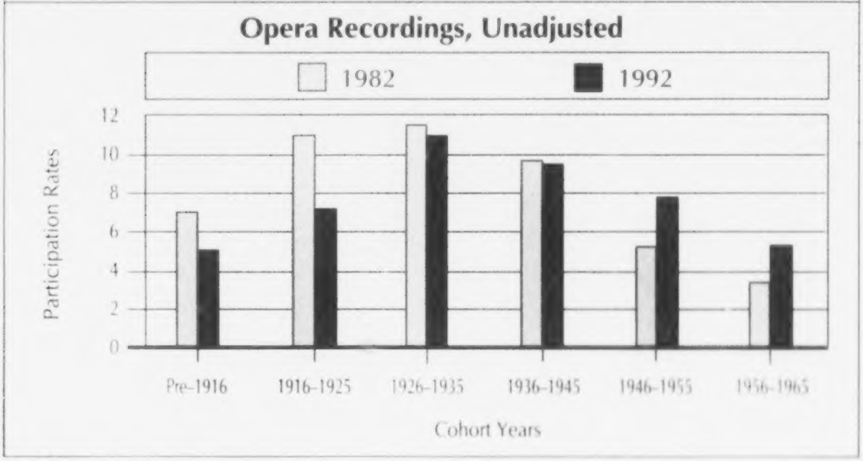
Changes in consumption of opera via recordings between 1982 and 1992 follow a somewhat similar pattern of change as that found for classical music: fewer members of the older cohorts are listening to recordings, whereas more members of the younger cohorts are listening. The increase is significant for

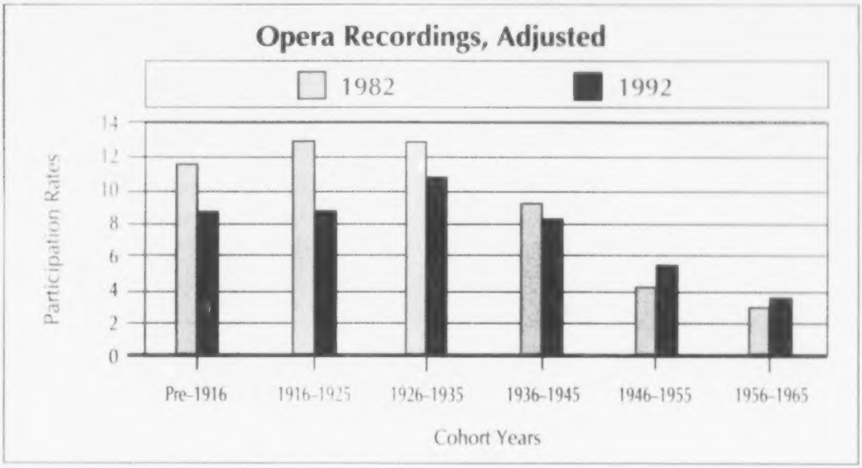
**TABLE 16. Percentage of Consumption of Classical Music and Opera Recordings**





## TABLE 16. Percentage of Consumption of Classical Music and Opera Recordings (Continued)


Opera Recordings, Unadjusted


Opera Recordings, Adjusted

the 1946–1955 cohort (Early Boomers) and approaches significance for the 1956–1966 cohort (Late Boomers) (p = 0.089) until controls for demographic composition and life course variables are taken into account. The decline in opera listening on recordings found for the 1916–1925 cohort is significant and remains so after statistical controls are introduced. Further, in controlling for demographic and life course variables, the decrease in opera listening rates for the pre-1916 cohort and for the 1926–1935 cohort approach conventional levels of significance (p = 0.053 and p = 0.70, respectively).

The pattern of increasing consumption of recordings for younger cohorts and decreasing consumption in older cohorts merits special attention, since this was also found to be the case for both classical music and opera. How is this to be explained? Changes in recording technology have led to changes in availability. With the advent of cassette tapes, for example, and now compact discs, there is less production and availability of vinyl records. Older Americans may not be purchasing updated equipment to use CDs and may instead be switching to high fidelity FM radio listening. Younger cohorts, on the other hand, are more likely to have and use the newer technology. Again, substitution could be taking place for the older cohorts, but the pattern of results suggests that older Americans are more likely to choose radio or video rather than recorded music as a substitute for active participation.

## PART II

# Arts Participation of the Baby Boomers

Authored by Judith Huggins Balfe and Rolf Meyersohn

## Introduction and Methodology

Baby boomers—those born between 1946 and 1965—make up nearly half of all adult Americans, totalling nearly 80 million people. They are now in their 30s and 40s, the same decades of the life cycle in which their elders fueled the arts boom of the 1970s (when the boomers themselves were in their teens and early 20s). During that period the number of artists and arts organizations, the support for public art, as well as corporate and foundation philanthropy toward the arts all expanded enormously.[6] Given their sheer numbers and the greater proportion who have higher education, much had been expected of the baby boomers: it was assumed that they would carry on the activism of their elders. The pattern of their arts participation is of concern because it has serious implications for the future structure of and support for the arts in the United States.

The 1982 SPPA survey data suggested that the baby boomers were participating less than their elders in most of the seven core art forms examined. However, in the absence of longitudinal data, it was unclear whether baby boomer rates of involvement would increase as they got older to resemble the rates of elder cohorts at the same age. In 1992 the NEA repeated the survey. By examining both sets of data, it can now be determined not only how the baby boomers differ from the older Depression era and WW II cohorts (born 1930s and early 1940s, respectively) and from the younger Generation X (born after 1966) but also how they differ among themselves.

The dimensions and dilemmas of the public and private lives of the baby boomers have been discussed by many analysts. Esterlin (1987), for example, has argued that in general, because of the greater amount of competition engendered by their sheer numbers, large birth cohorts experience greater social, economic, and psychological stress, and hence a lower sense of personal well-being. This, in turn, results in a lower level of identification with the cultural values and institutions of the older generations.[7] Cohorts of large numbers have proportionately fewer only and oldest children—both of whom are known to identify more with established adult culture—and proportionately more later-borns, who are known to be more rebellious.[8]

Supporting evidence regarding the economic woes of the American baby boomers has come from studies such as *Declining Fortunes* (Newman, 1993) and a wide variety of press reports that demonstrate the prevalence of a "withering of the American Dream" among this large cohort, who for the first time in American history has failed to experience the upward mobility of their parents. Indeed, even the fabled yuppies feel downwardly mobile. Like their less educated peers, they need two incomes to maintain the standard of living once provided by a single breadwinner. At the same time, they are in the prime "full nest" period of their lives, yet many depend upon a second income in order to raise their children. With more married women in the work force, evening and weekend hours that were previously available for entertainment are now spent performing necessary household tasks. For those who are single, whether they are supporting children or not, time pressures are even greater. In sum: the reality (and not merely the argument) is that baby boomers are working harder while losing ground; the "shrinking of the middle class" and downward mobility affect them more than their elders. Already prone to feelings of detachment and cynicism about the culture they have inherited, baby boomers tend to blame society rather than themselves for their lack of success.

Such a pattern of relative deprivation would predict lower rates of arts participation by baby boomers. Indeed, with less money and time to spend on leisure pursuits compared to their elders, they have less attachment to established cultural institutions. Yet a large proportion of baby boomers went to college (see Figure 1). It is well known that higher education is the single best predictor of arts participation. Accordingly, one might expect that despite their economic difficulties, boomers would attend the arts in even greater proportions than their elders. However, that is not the case for most of the art forms that have been examined here.

One possible explanation for the fact that higher education does not appear to have the same predictive capacity about arts participation for the baby boomers as for earlier generations is that it was not the same kind of education. To be sure, more boomers report having taken art and music appreciation courses in college than did their elders and indeed, more of them had art and music lessons while in school. However, such socializing influences appear to have been sporadic and without cumulative effect. In part this might be due not only to the decline in actual numbers of college degrees in the liberal arts between 1970 and 1980 but in the proportion of all degrees awarded to this much enlarged cohort. For example, undergraduate degrees in music and art fell 12 percent in this decade, and the much greater number in the social sciences and humanities fell by 35 percent, while degrees in business, engineering, and health professions soared both in proportion and in number.[9] Accordingly, the trend *away from* studying the arts affected students' chances of acquiring a more complete understanding of the sociohistorical contexts and interrelations of past and present art forms.

Another common explanation for lower baby boomer arts participation is television. Television entered American life just as the boomers started to arrive, reaching approximately 90 percent of American households by 1950. Unlike earlier cohorts, the vast majority of baby boomers have never experienced life without TV. With its highly polished and professional entertainment always available in their homes at the flick of a switch, they had less reason to acquire the habit of reading for pleasure or of going out to live events, especially those of potentially less professionalism. It seems that, contrary to their elders, participating in the arts is less ingrained in the value system of this generation of adults.

Yet another explanation is the effect of rock-n-roll music. Like their parents, baby boomers defined themselves by popular music. However, given the sheer size of the cohort, they constituted a highly particularized audience of significant mass, one to whom both political activists and the music industry could appeal without any need for broader popularity across generations.[10] Rock-n-roll achieved this; it had a political as well as a musical message. Thus as the boomers (and presumably their taste) matured, they were less drawn toward the more traditional forms of music that their parents enjoyed. The sophistication and attractiveness of rock music performers and performances fueled the original separation from their elders, further influencing a large proportion of this cohort to disregard the culture of older cohorts (contrary to what one might expect). In this section of this report, more light is shed on the baby boomers' participation in the arts.

## Methodological Notes

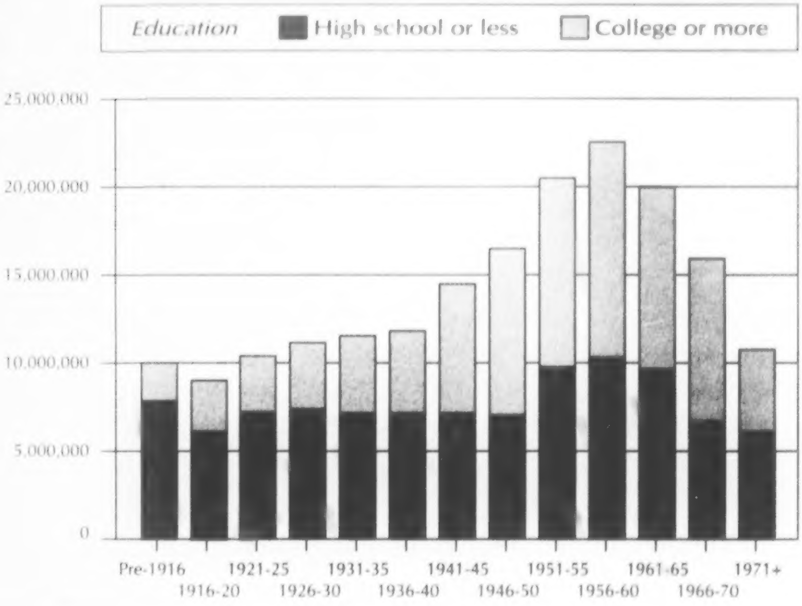
Baby boomers were born between 1946 and 1965, with the peak birth year being 1957. As of this writing (Spring 1995), they are between 31 and 50 years old, with the greatest number aged 39. In order to focus on this group particularly, it is necessary to use slightly different age categories from those employed in the other NEA monographs examining the 1982 and 1992 SPPA data. The standard age brackets used are 18–24, 25–34, 35–44, 45–54, etc., for the year of the survey. But baby boomers don't fit those brackets exactly in the two survey years. Therefore, different age categories for *all* cohorts have been employed, usually in 5-year segments, based upon the specific birth years of the baby boomers rather than upon their actual age. (In Part I, the

## TABLE 17. Education and Cohorts by Size, in Millions (1992 Data Only)

| | Age in 1992 | High School or Less | College or More | % College + |
|---|---|---|---|---|
| < 1915 | 77+ | 7.702M | 2.086M | 21.3 |
| 1916–20 | 72–76 | 6.462 | 2.202 | 25.4 |
| 1921–25 | 67–71 | 7.367 | 2.918 | 28.4 |
| 1926–30 | 62–66 | 7.527 | 3.749 | 33.2 |
| 1931–35 | 57–61 | 7.367 | 4.420 | 37.5 |
| 1936–40 | 52–56 | 7.411 | 4.785 | 39.2 |
| 1941–45 | 47–51 | 7.600 | 6.842 | 47.4 |
| **1946–50** | **42–46** | **7.717** | **9.161** | **54.3** |
| **1951–55** | **37–41** | **9.643** | **10.970** | **53.2** |
| **1956–60** | **32–36** | **10.474** | **11.933** | **53.3** |
| **1961–65** | **27–31** | **9.643** | **10.241** | **51.5** |
| 1966–70 | 22–26 | 7.177 | 8.505 | 54.2 |
| 1971+* | 18–21 | 6.404 | 4.551 | 41.5 |

*4-year cohort only

## FIGURE 1. Educational Level by Age Cohort



baby boom cohort was examined based upon 10-year segments in age categories.) Data in Table 17 detail the cohorts' age range at the time of the 1992 survey, along with data on their size and the proportion of those having attended college. (Note: In Table 17, figures for baby boom cohorts are printed in **bold**, to make their differences in size easier to discern.)

In examining the ways in which baby boomers differ from other cohorts in arts participation, the focus is on the seven benchmark art forms—classical music, jazz, opera, musicals, ballet, plays, and art museums. Novel reading is not included. Participants considered are those who took part in one activity at least once. Thus box office (total admissions per year) are not counted, nor are frequent attenders distinguished from occasional ones. Excluded also are personal arts participation (through amateur or professional creation and performance), although such data were collected in the SPPA surveys. Participation always means attendance at live events.

For each set of factors under analysis, the comparative *percentage rates* of attendance by cohort are examined. In several cases, graphs are presented to show how these rates translate into *real numbers* in the various cohorts, differing as they do in size. Relevant numerical tables are included as appendices.

Because higher education is the best predictor of arts participation, even among the baby boomers, it is particularly important to see what this means numerically, from the beginning. As is obvious from the data in Figure 1 and Table 17, the four baby boom cohorts are not merely the largest in size; they also constitute the largest number of college-educated people in the total population.

It is useful to keep this graphic image and the numerical data in mind while turning to the analysis of cohort participation in the seven core art forms. From time to time, when examining comparative rates of attendance, the reader can refer back to Figure 1 and Table 17 and speculate on what the numerical attendance *might have been* had earlier rates held.

## Arts Participation by Cohort in the 1982 and 1992 SPPAs

Taking first the matter of attendance rates, consider the set of graphs in Figures 2–8. Participation in each art form is graphed to the same scale of 0 to 35 percent to facilitate comparison of their relative popularity and rounded off to whole percents. Each graph shows how a single cohort changed in its rate of participation between the surveys.

Comparing each cohort between 1982 and 1992 reveals that, with the exception of jazz and art museums, the general pattern is one of decline: successive cohorts of baby boomers report lower attendance rates in 1992 than

**FIGURE 2. Percentage of 1982 and 1992 Attendance at Classical Music Concerts by Age Cohort**

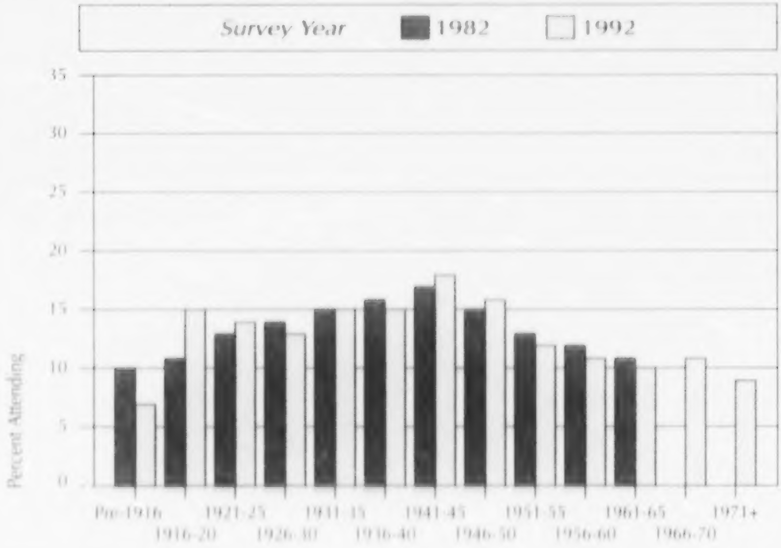


**FIGURE 3. Percentage of 1982 and 1992 Attendance at Jazz Concerts by Age Cohort**

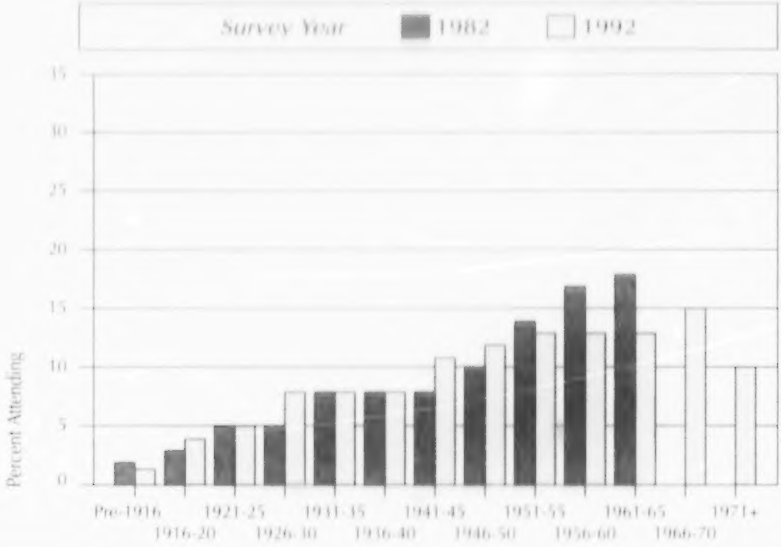


**FIGURE 4. Percentage of 1982 and 1992 Attendance at Operas by Age Cohort**

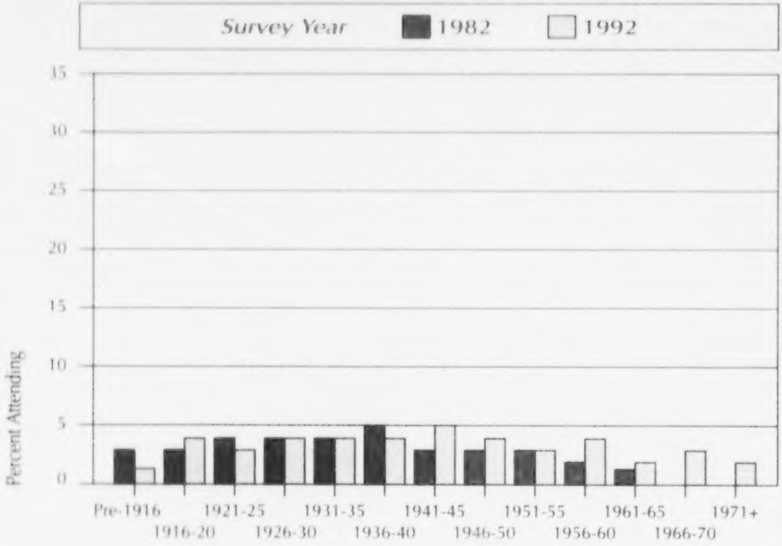
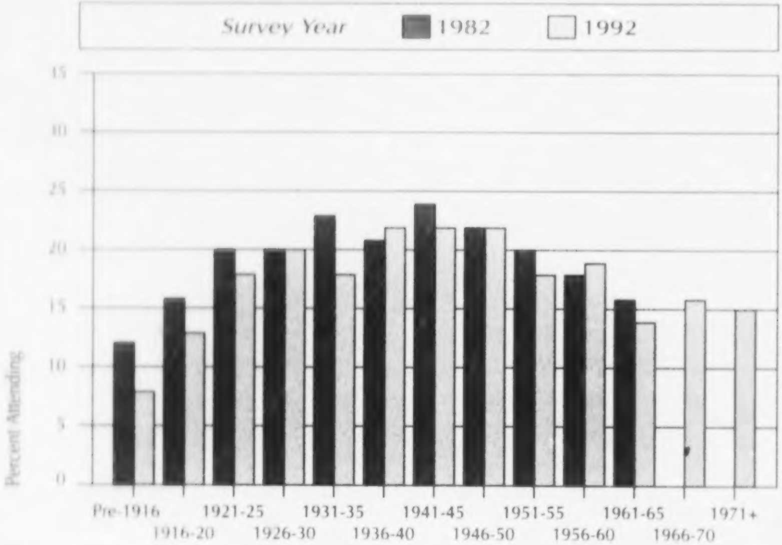
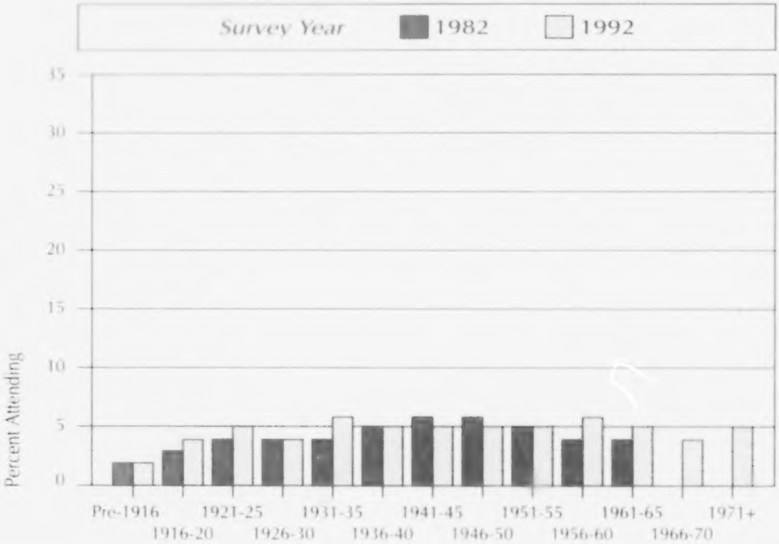


**FIGURE 5. Percentage of 1982 and 1992 Attendance at Musicals by Age Cohort**



## FIGURE 6. Percentage of 1982 and 1992 Attendance at Ballet Performances by Age Cohort



## FIGURE 7. Percentage of 1982 and 1992 Attendance at Theater by Age Cohort

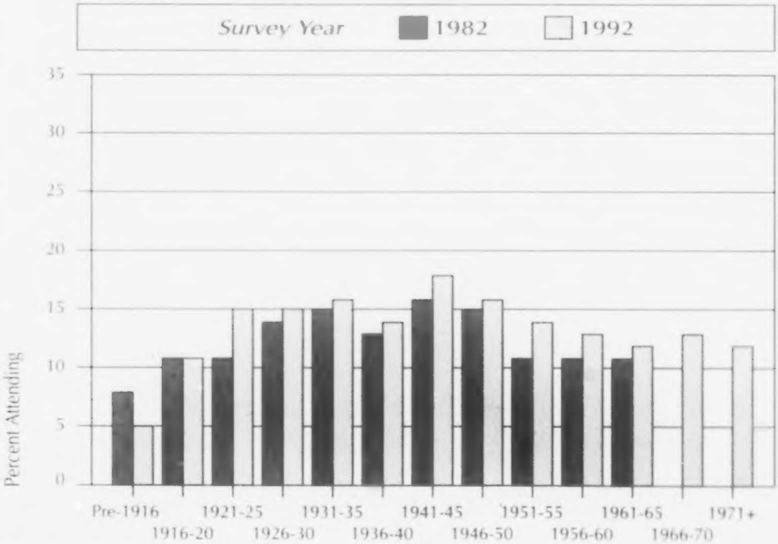
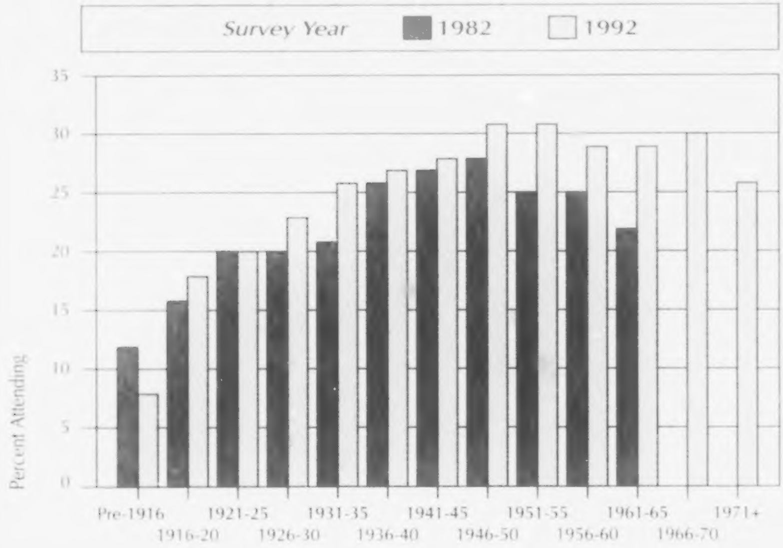


**FIGURE 8. Percentage of 1982 and 1992 Attendance at Museums by Age Cohort**



their immediate elders in 1982 at the same age. This occurs despite the greater proportion of their members with a college education. Although they did increase their own participation over the decade in such performing arts as opera, ballet, theater, and especially in art museums, typically they have not caught up. With continuing declines among the succeeding Generation X adults, it seems unlikely that the younger cohorts will in fact catch up without major and successful efforts to recruit them.

One way to summarize this complex picture (including as it does seven art forms over two surveys and 13 five-year cohorts) is to use the data to single out the cohort segments that attended at the **highest** rates and at the *lowest* (hereafter respectively in **bold** and *italics*) for that art form in that survey year. The other cohorts fall between the two extremes for each art form. This method is used to summarize the data in Table 18 and later when examining specific factors such as education and income. In each case, full numerical data are provided in the respective appendix tables.

The conclusion is obvious: those in the youngest baby boom cohort (born 1961–65, aged 27–31 in 1992) participated at the *lowest* rates in five of the seven art forms in 1982 and four of seven in 1992. Taking the four baby boom cohorts together, in 1982 when baby boomers were between 17 and 36, their

**TABLE 18. Highest and *Lowest* Cohort Arts Participation Rates in 1982 and 1992**

| | 1982 | | 1992 | |
|---|---|---|---|---|
| Classical music | 1941–45<br>17.4% | *1961–65*<br>*11.1%* | **1941–45**<br>18.4% | *1961–65*<br>9.9% |
| Opera | **1936–40**<br>4.6 | *1961–65*<br>1.8 | **1941–45**<br>4.5 | *1961–65*<br>2.5 |
| Musicals | **1941–45**<br>24.4 | *1961–65*<br>15.7 | **1941–45**<br>22.2 | *1961–65*<br>14.5 |
| Jazz | **1961–65**<br>18.0 | *1926–30*<br>5.3 | **1951–55/56–60**<br>13.1 | *1931–35*<br>7.5 |
| Ballet | **1941–45**<br>6.2 | *1961–65*<br>3.7 | **1956–60**<br>6.1 | *1926–30*<br>4.1 |
| Theater | **1941–45**<br>15.8 | *1951–55/61–65*<br>10.9 | **1941–45**<br>18.0 | *1961–65*<br>12.4 |
| Art museums | **1946–50**<br>28.4 | *1926–30*<br>20.3 | **1946–50**<br>31.3 | *1926–30*<br>22.8 |

participation was **greatest** in only two forms, jazz and art museums; in 1992 when they were in their late 20s to mid-40s, they were top participants at ballet performances as well. However, even here their actual rate of attendance declined over the decade for ballet and jazz, and increased only for attendance at art museums (see Figures 2–8).

In contrast, the WW II babies born between 1941–45 have the **highest** participation rate in four of the seven art forms in both 1982 and 1992 when they were respectively in their early 40s and early 50s, with their rates increasing over the decade as well for classical music, opera, and theater (though declining for musicals and ballet). While the 1941–45 cohort does not rank **highest** in jazz and art museums in either survey, their rates of attendance at these art forms increase during the period. They are never *lowest* in participation rates, even as those 20 years younger—the youngest baby boomers— hit bottom in 9 of the 14 possible cases.

Comparing the art forms to each other over the 10-year period between surveys makes clear that while ballet and especially art museums have seen increased rates of attendance from the baby boomers, other art forms did not see such an increase and indeed, for classical music, jazz, and theater, there is a consistent decline over the rates attained by older cohorts. Ballet's popularity in 1992 was greatest for those born between 1956–60, nearly reaching the 1982 level of the then five-year older 1941–45 cohort; it also went up considerably in 1992 for the 1931–35 cohort, then aged 56–61. Such a mixed pattern is hard to interpret; perhaps the elders are going to *Swan Lake* while those younger are going to a Twyla Tharpe performance, and both consider it ballet when interviewed.

Art museums differ from the other core art forms in a number of ways which are likely to have contributed to their comparatively greater success in attracting baby boomers. In contrast to performance-based arts events that almost inevitably involve planning ahead to make ticket reservations, museums are more like shopping malls in ease, cost, and timing of access, with unscheduled visits possible even with a child or two in a stroller. Moreover, museums have long provided on-site educational programs for school classes and individual children.[11] Clearly, the venue makes a difference. There is a payoff in the general comfort with which people, with or without children, experience museums.

It may also be argued that museums are further advantaged in holding a certain monopoly on the presentation of the visual arts, in contrast to the situation of the established performing arts which must compete with the complex institutions that have grown up around rock music, for example. Baby boomers have created no distinct "age-graded" institutions to frame their tastes in visual art to rival museums and galleries. If they wish to see the latest, or even the oldest, in the visual arts, they find the best examples at art museums, and often all under one roof.[12] Another noteworthy difference between museums and other art forms is that museum audiences are composed not only of local people but also in considerable measure of tourists, while audiences for the performing arts are far more largely composed of local residents.[13]

In sum, looking only at the comparative rates of attendance across these art forms between 1982 and 1992, it appears that the hope that the baby boomers would grow into active participation in these fine arts as they matured has so far not materialized. Despite their greater education, they attend less rather than more often than their elders.

Data in Figures 9–15 present the picture as it looks numerically rather than proportionately in order to visualize and compare the respective sizes of audiences for the seven art forms, as well as to demonstrate the effect of the enlarged size of the baby boom cohorts (see also Appendix Table B–1). Thus, lower attendance *rates* may still mean greater actual *numbers* of attenders compared to other cohorts (the collective audience for any art form may not ap-

FIGURE 9. 1982 and 1992 Classical Music Concert Attendance by Age Cohort

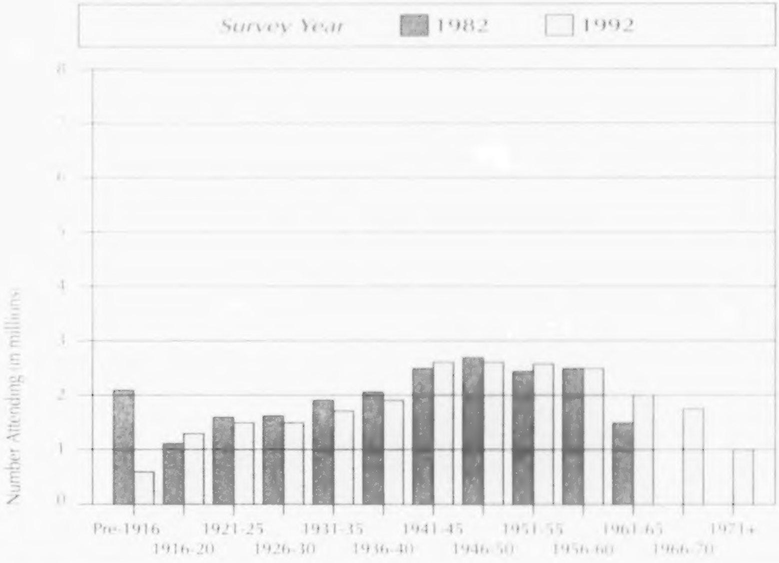
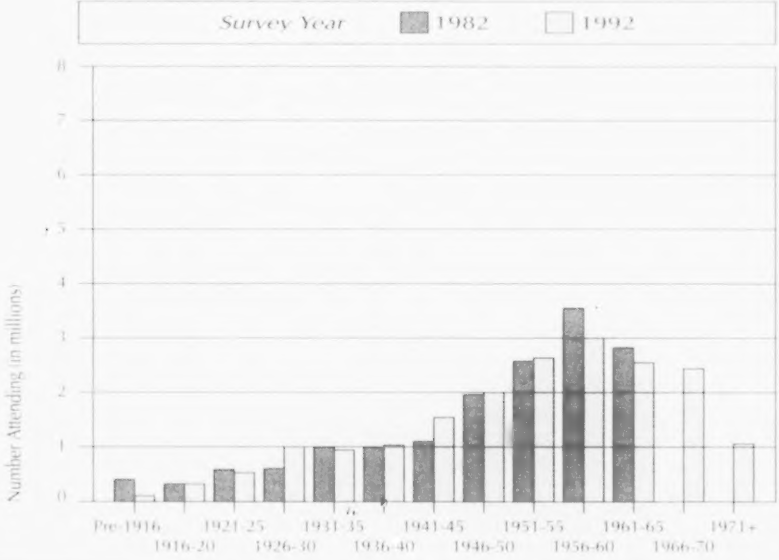
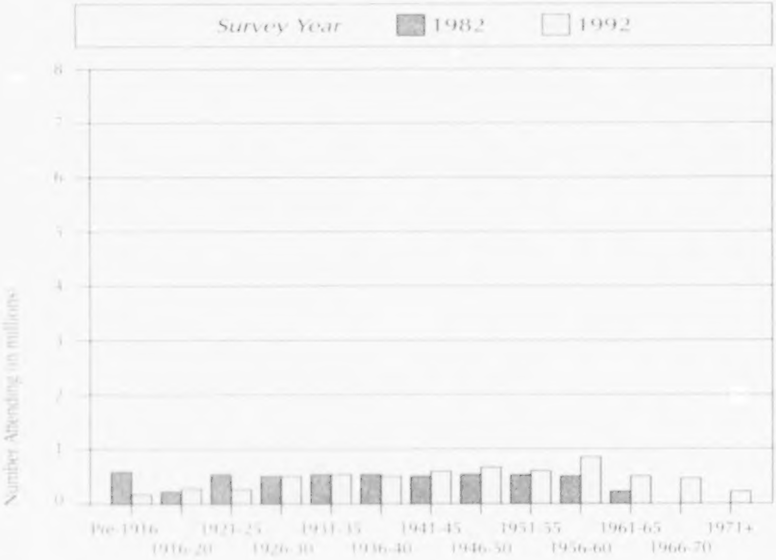


FIGURE 10. 1982 and 1992 Jazz Concert Attendance by Age Cohort



## FIGURE 11. 1982 and 1992 Opera Attendance by Age Cohort



## FIGURE 12. 1982 and 1992 Musical Attendance by Age Cohort

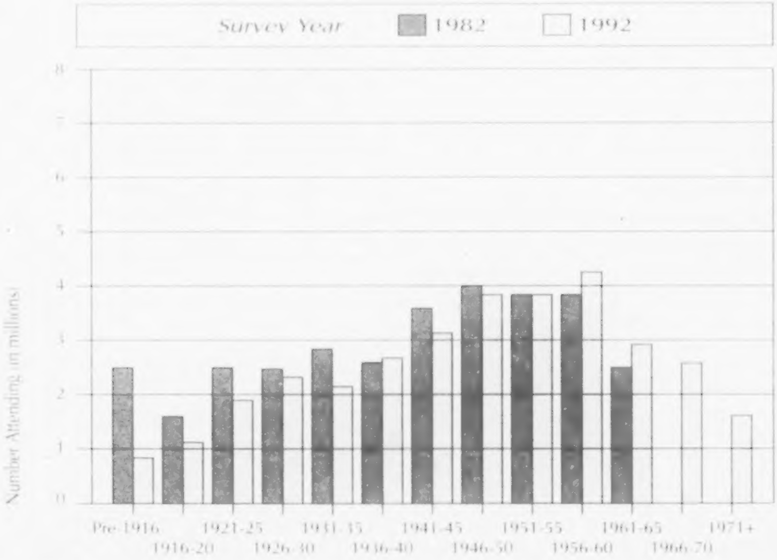


**FIGURE 13. 1982 and 1992 Ballet Attendance by Age Cohort**

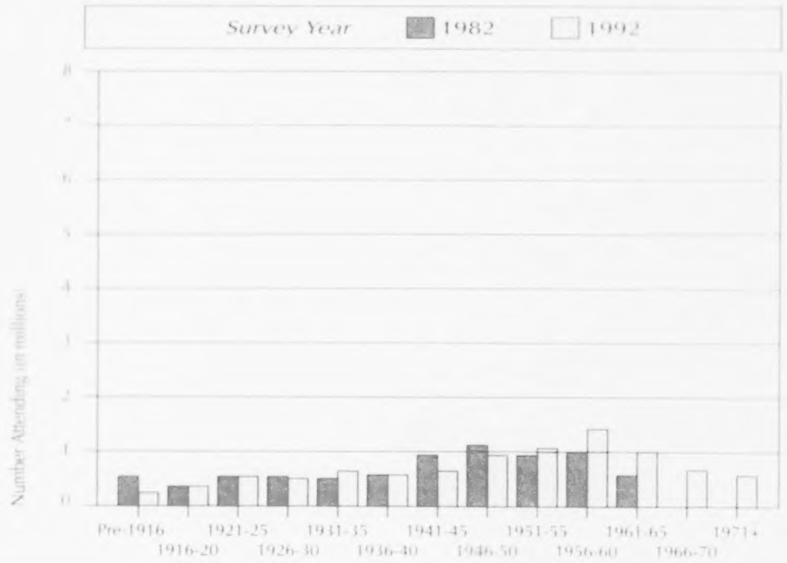


**FIGURE 14. 1982 and 1992 Theater Attendance by Age Cohort**

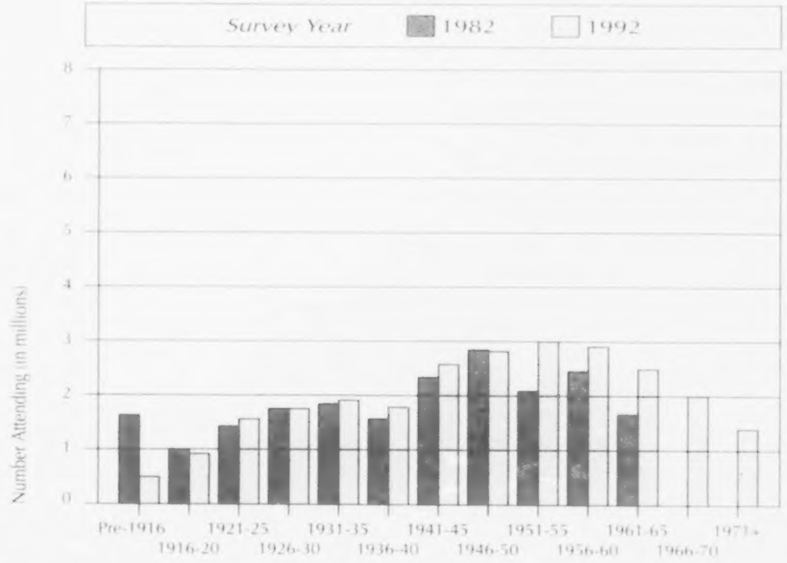
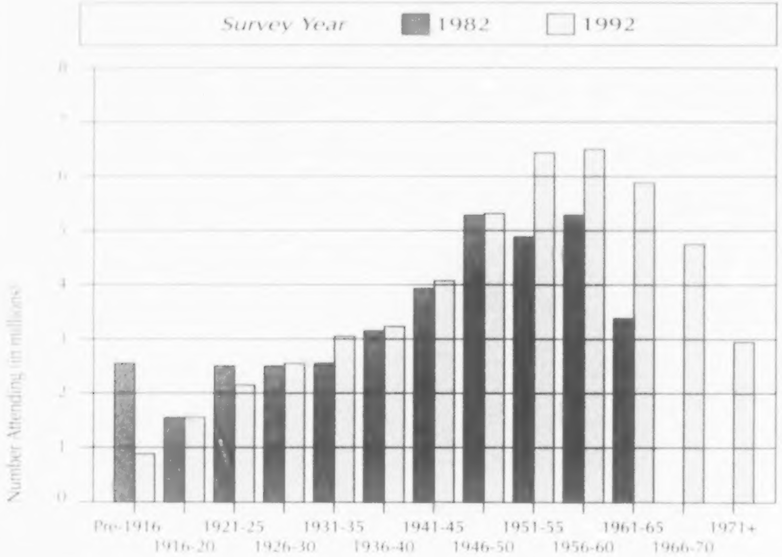


FIGURE 15. 1982 and 1992 Museum Visits by Age Cohort



pear to be grayer than it used to be). However, remember that the total number of artists and arts institutions has also expanded enormously during this decade, following upon a similar expansion in the previous ten years.[14] There is simply more art available to be attended to, thus diluting the effects of an enlarged total audience upon any single arts presenter.

## Effect of Education on Arts Participation

As noted, higher education differed among the baby boomers. The effect of education on the various cohorts' arts participation as measured by attendance at the seven core art forms is examined (see Figures 16–22). Survey respondents are divided into two categories: those who completed high school only, or less, and those with some college or more. Initial runs of the data indicate that using more categories for education makes little difference.

In every cohort, in every art form (including jazz), those with more education participate at higher rates than those with less. Nonetheless, the basic pattern remains: there is an overall decline after the cohort born between 1941–45. Note here that both 1982 and 1992 SPPA data are included, so that

**FIGURE 16. Classical Music Concert Attendance by Age Cohort and Education**

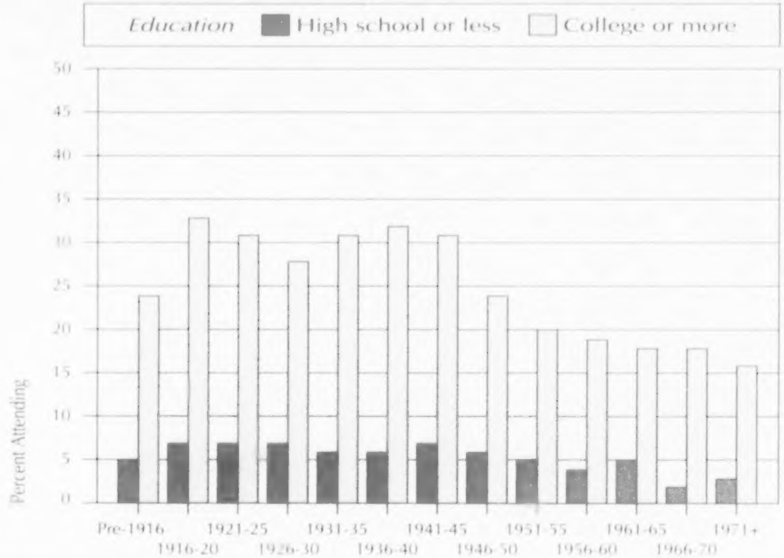
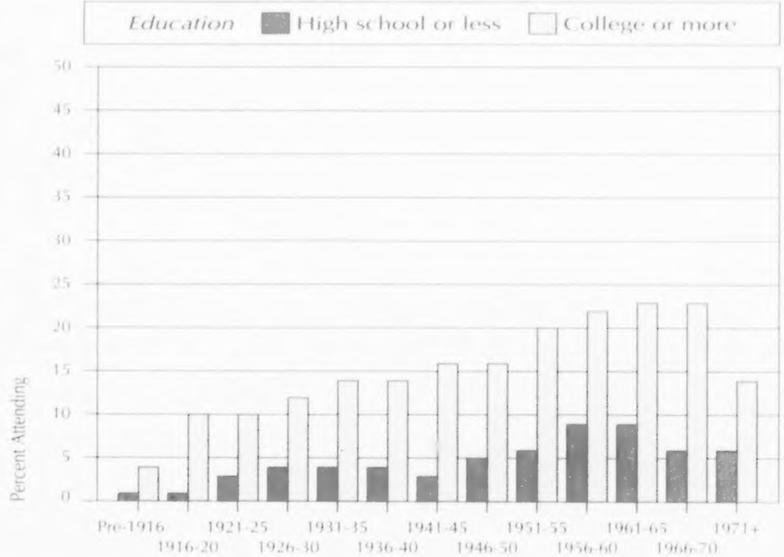
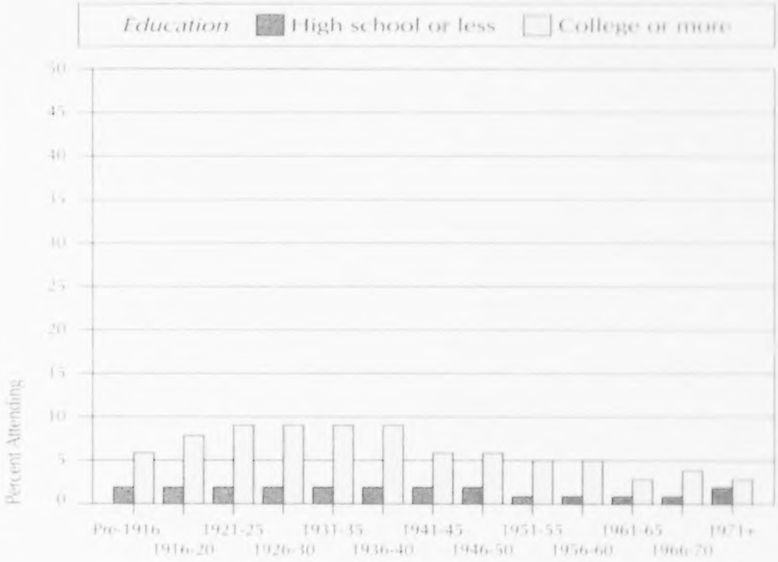


**FIGURE 17. Jazz Concert Attendance by Age Cohort and Education**



## FIGURE 18. Opera Attendance by Age Cohort and Education



## FIGURE 19. Attendance at Musicals by Age Cohort and Education

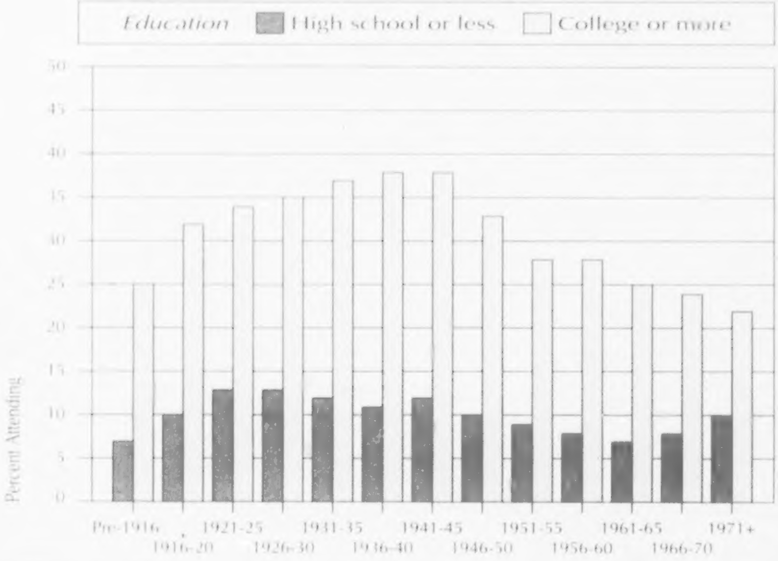


**FIGURE 20. Ballet Attendance by Age Cohort and Education**

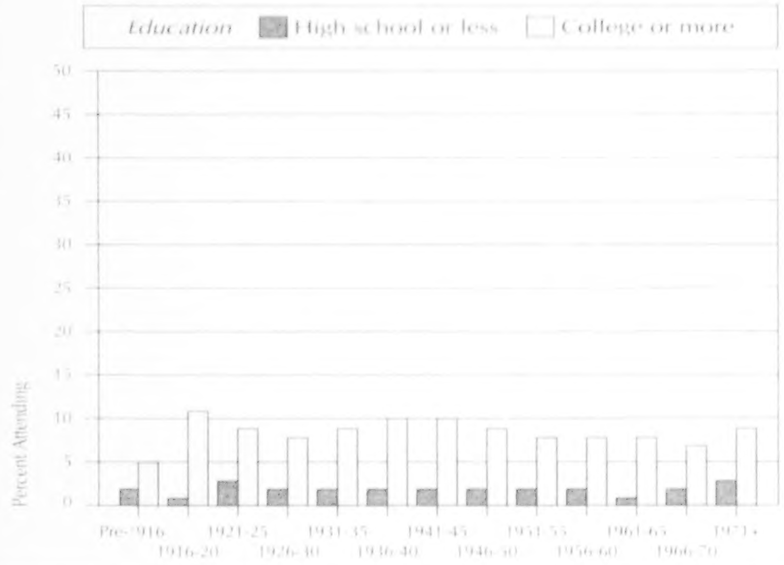


**FIGURE 21. Theater Attendance by Age Cohort and Education**

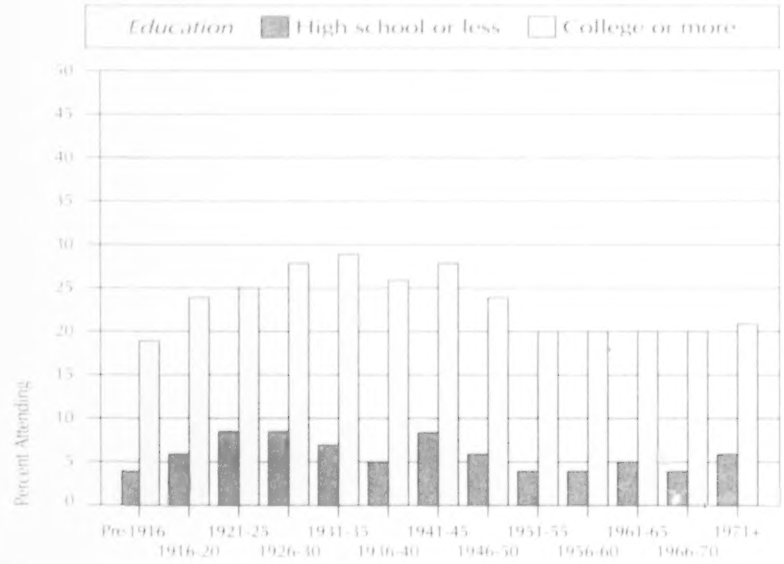
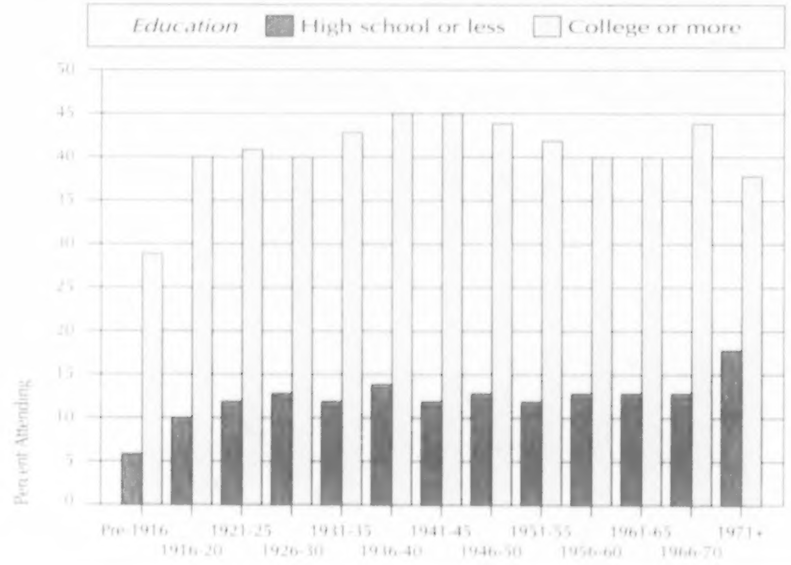


**FIGURE 22. Museum Visits by Age Cohort and Education**



differences in cohort attendance between those two surveys—whether up or down—are averaged out. As has already been suggested by the data in Table 17, a lower rate of attendance among college-educated baby boomers could still mean higher numbers of baby boomers attending than their elders, simply because of the sheer size of that large cohort. At the same time, the declining attendance rates among the better-educated baby boomers supports the hypothesis that it was not "the same" higher education (or had the same impact) as that obtained by their elders.[15]

Following the analysis above in which the data is summarized by concentrating on those who participate at the **highest** rates and those whose rate of participation is *lowest*, data in Table 19 compares cohorts in terms of their level of education rather than comparing the two surveys (for full figures, see Appendix Table B–2).

Among those with high school or less education, those born before 1940 show the **highest** rates of participation in most of the art forms (6 out of 7). This is not surprising since these cohorts have comparatively low rates of college attendance, so that those with less formal education were not necessarily as self-selected as were later cohorts with more opportunities.

Among the less educated baby boomers, only in jazz do they rank **highest**

## TABLE 19. **Highest** and *Lowest* Cohort Arts Participation Rates (Average of 1982 and 1992) by Education

| | High School or Less | | One or More Years of College | |
|---|---|---|---|---|
| Classical music | **1926–30**<br>7.4% | *1956–60*<br>4.3% | **1936–40**<br>32.0% | *1961–65*<br>18.0% |
| Jazz | **1961–65**<br>9.5 | *1941–45*<br>3.1 | **1961–65**<br>23.3 | *1926–30*<br>12.4 |
| Opera | **1926–30**<br>1.8 | *1951–55*<br>.8 | **1931–35**<br>8.8 | *1961–65*<br>3.5 |
| Musicals | **1926–30**<br>13.3 | *1961–65*<br>7.5 | **1936–40**<br>37.8 | *1961–65*<br>24.8 |
| Ballet | **1926–30/36–40**<br>2.2 | *1961–65*<br>1.3 | **1941–45**<br>10.2 | *1951–55*<br>7.6 |
| Theater | **1926–30**<br>8.5 | *1951–55*<br>3.9 | **1931–35**<br>29.5 | *1956–60*<br>19.9 |
| Art museums | **1936–40**<br>14.3 | *1931–35*<br>12.2 | **1941–45**<br>45.4 | *1926–30*<br>40.0 |

in attendance, while they are *lowest* in 5 of the core arts activities. Among those with a college education (which considerably more baby boomers were able to attain), baby boomers are again **highest** only in jazz, and *lowest* in 6 of the 7 art forms. Indeed, it is particularly those born between 1961–65 who are most frequently *low* in attendance: among the less educated, they are *lowest* in 2 forms; among the more educated, in 3, for 5 of the 14 *lowest* ranks. Together, the four baby boom cohorts hold 10 of the 14 ranks as *lowest* for their education category.

Thus, whether one looks at cohort differences over the ten years between the two surveys (Appendix Table B-1) or between less or more educated people, averaging out the rates of the combined surveys (Appendix Table B-2), the cohort of adults that is most frequently *lowest* in participation are those born between 1961–65. Combining these two tables (which represent different ways of measuring respective participation by cohorts) yields 28 slots of **highest** and *lowest*. The 1961–65 cohort occupies 14 out of the combined total of 28 *lowest* ranks; it is **highest** in only 3 of 28 (all in jazz). Together, the four baby boomer cohorts account for 19 of the *lowest* slots and only 5 of the **highest**.

In contrast, the 1941–45 cohort ranks *lowest* only in the category of the less educated attending jazz; it is **highest** in 10.

Of particular interest here are art museums, where the ratio of less to more educated attenders—especially among the baby boomers—is *lower* than that for other art forms (jazz is a close second among the younger cohorts). In other words, museums have attracted, and held, their less educated audiences without losing those with more education. Yet even here among the better-educated, it is those adults born between 1941–45 who attend at the **highest** rate.

What might account for the differences between the baby boomers and their most immediately older cohort, the WW II babies, who are **highest** in arts participation, while the baby boomers fail to continue their trend of involvement? In contrast to younger age groups, the childhood of the WW II babies was filled with the stuff of patriotism. If they attended college, they typically graduated in the mid-1960s and emerged into adult culture to join the optimism and institutions of their elders who had survived the Depression and World War II (especially those born 1931–40 who for some art forms still rank **highest** in participation). They graduated from college at the advent of the Beatles and before rock music became as prolific and commercialized as it is today. Despite the antiestablishment activity of some of the younger members at this time, for most the civil rights movement was seen in a positive light. The WW II babies may have been in college when President Kennedy was assassinated, but the general sense of disillusionment and anger that followed the later assassinations lay ahead. The minority who took art and music appreciation classes and became more fully socialized members of established elite culture may have been incipiently radical, but they were typically willing to follow the rules even in resistance, as, for example, in the heated controveries over the Vietnam War.

Perhaps because of their smaller cohort size and their typical lack of "troublemaking," the WW II babies have attracted little attention among the pundits and analysts compared to that showered upon the baby boomer generation. Thus explanations for their high participation rates are based more on personal experience and less on other data than is the understanding of their successors, the baby boomers. Nonetheless, it is clear that in both 1982 and 1992 those born between 1941–45 attended the fine arts at rates that are usually higher than those of the other cohorts. Evidently, for many of the WW II babies, the established masterpieces of human creativity—past and present—are felt to be accessible to inspire and console. Perhaps some willingness to suspend disbelief may be necessary for the arts to work, but for those immediately younger—especially those 10 to 20 years younger—cynicism is all too typical, at least according to many analysts.

## Effect of Income on Arts Participation

Cynicism among the baby boomers is often thought to be linked to the "declining fortunes" that affect so many of them. Although they have more (if somewhat different) higher education than their elders, they have not experienced a higher payoff. Proportionately fewer baby boomers have advanced into top professional and high-salaried positions, despite their advanced degrees. And rising costs, especially housing, have made home ownership difficult for middle-income adults, even with two wage earners.[16] How has this situation possibly affected their arts participation? The following analysis considers the rates of attendance by income rather than education. (Note: Given the complexities of correcting for inflation, only 1992 data are used.)

The data in Table 20 show the respective proportions of cohorts in income brackets below and above $30,000, selected as benchmark because, out of the available 1992 SPPA income categories, this range is closest to the national median family income. The data are given in real numbers, comparable to Table 17 which similarly examined education.

Proportionately more of the 1936–40 and 1941–45 cohorts earn above the $30,000 median family income than is true of the baby boomers. This is consistent with what is expected: older workers tend to earn more than

**FIGURE 23. Family Income by Age Cohort**

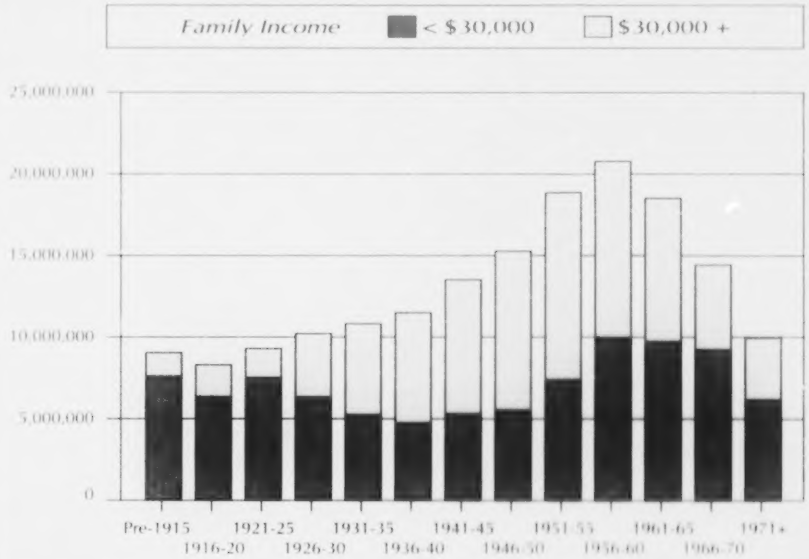


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**FIGURE 24. Attendance at Classical Music Concerts by Age Cohort and Income**

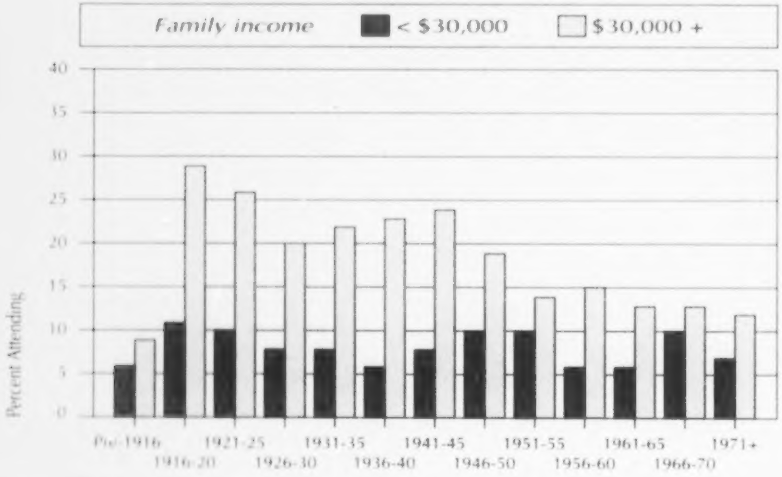


**FIGURE 25. Attendance at Jazz Concerts by Age Cohort and Income**

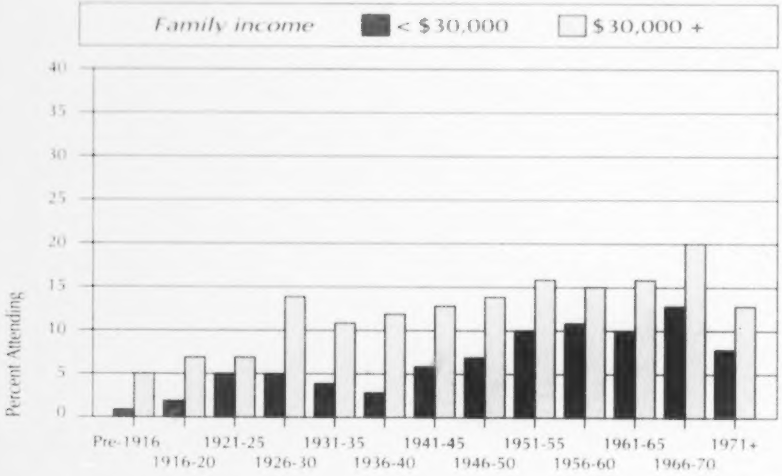


**FIGURE 26. Opera Attendance by Age Cohort and Income**

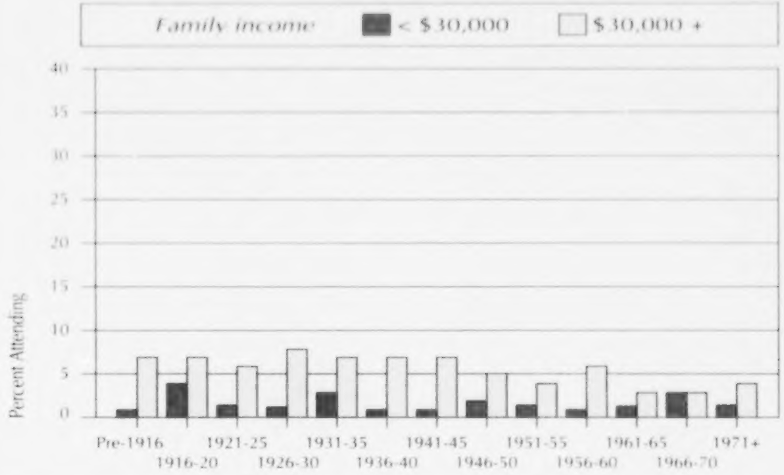


**FIGURE 27. Attendance at Musicals by Age Cohort and Income**

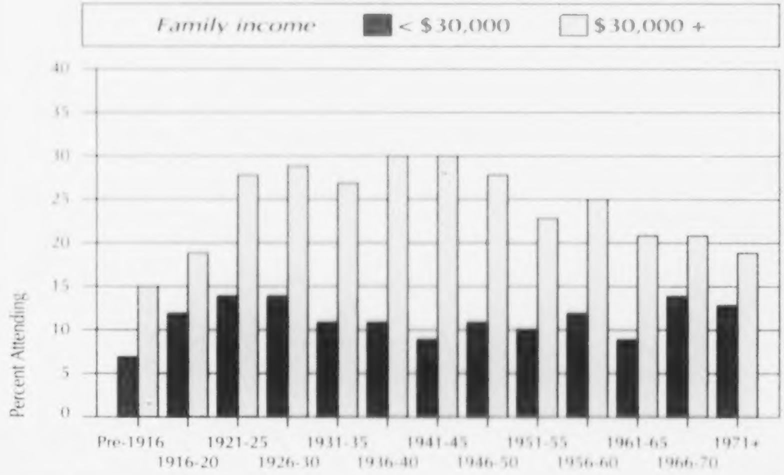


FIGURE 28. Ballet Attendance by Age Cohort and Income

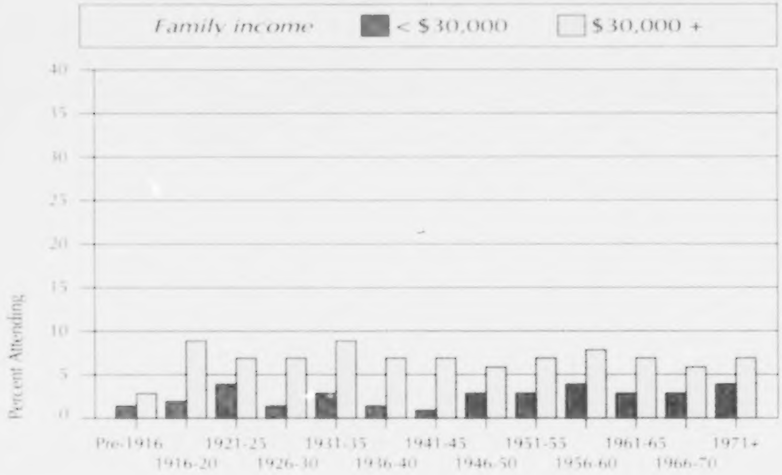


FIGURE 29. Theater Attendance by Age Cohort and Income

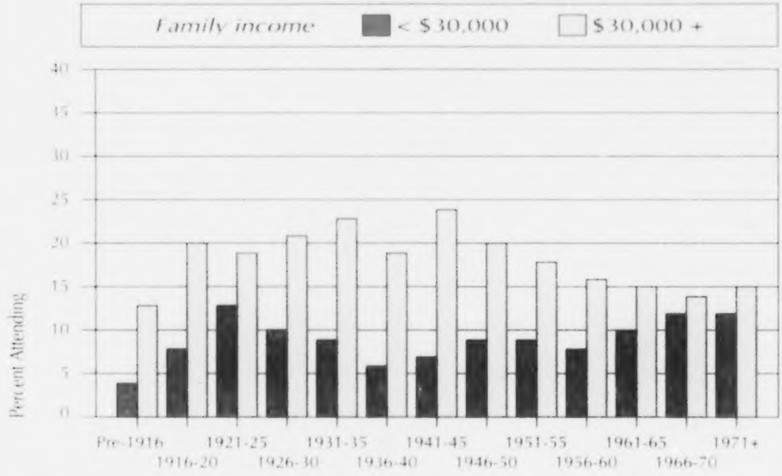
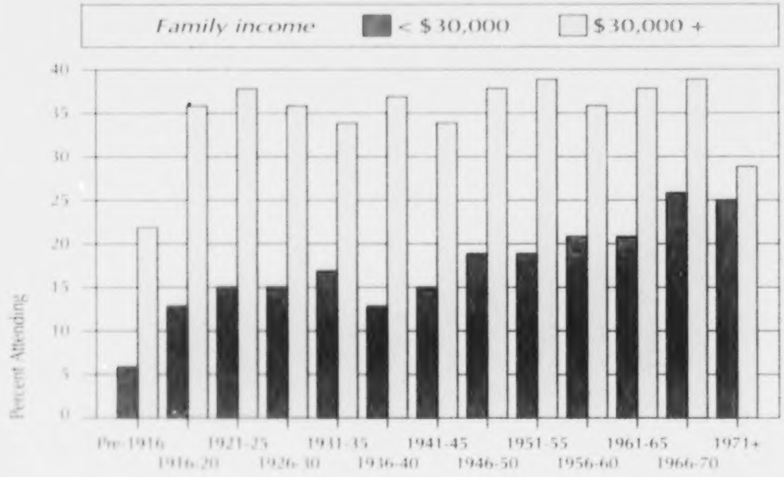


**FIGURE 30. Museum Visits by Age Cohort and Income**



younger ones. Still, the proportion, let alone the real numbers, of baby boomers whose family incomes are in the top half is sizeable indeed. (This obviously has not reduced their financial worries, since two incomes are typically required to push families into the upper bracket which was not the case for their elders, as indicated.)

How does family income, whether the product of single or dual wage earners, affect arts participation by cohort? Comparable to the models used above, Figures 24–30 show the results for the seven core art forms (see also Appendix Table B-3).

As expected, those with higher incomes attend the arts more than do those with less money: higher education is the best predictor of more income just as it is of more arts participation. However, in this case the picture is considerably more mixed, as becomes apparent when summarizing the **highest** and *lowest* cohort rates of participation in Table 20, following the model of analysis found in Tables 17 and 18 (the oldest cohorts, those born before 1926, are combined in this summary table).

Compared to the figures on participation generally and participation by education, when considering income, the youngest cohorts do not come in last so consistently. Indeed, among those with lower incomes, those in Generation X (including both those born between 1966–70 and in 1971 and after) attend at the **highest** rates in five categories, although they did not appear in any such slot when lower education was the variable being considered.

Lower-income, older baby boomers appear as **highest** in only one core art form, classical music; their younger boomer peers are *lowest* in only one, musicals, yet collectively the less educated boomers held five of the *lowest* slots and only one of the **highest**, for jazz. Instead, among those with lower incomes, it is the Depression era cohort of 1936–40 who attend at *lowest* rates for four art forms and the 1941–45 cohort for a fifth.

Among those with higher incomes, two baby boom cohorts are *lowest* in attendance rates, one for musicals, the other for ballet, with Generation X *lowest* for four of the seven art forms. However, among the wealthier, that same younger cohort attends at **higher** rates for two art forms, jazz and art museums (where they tie with the 1951–55 baby boomers). The 1941–45 WW II babies attend **highest** for two art forms as well. Thus, looking at income rather than education, baby boomers fill only two of the *lowest* ranks rather than ten (both for musicals), and the 1941–45 cohort does not shine so consistently at the top. Instead, it is the better-off, post–baby boomers, Generation X, who fill four of the *lowest* slots—in each case, among those with more income; yet

**TABLE 20. Highest and *Lowest* Cohort Arts Participation Rates by Income (1992 Data Only)**

| | < $30,000 | | $30,000+ | |
|---|---|---|---|---|
| Classical music | **1951–55**<br>10.2% | *1936–40*<br>5.6% | **1941–45**<br>24.1% | *1971+*<br>12.1% |
| Jazz | **1966–70**<br>12.7 | *1936–40*<br>2.6 | **1966–70**<br>20.3 | *<1926*<br>6.6 |
| Opera | **1966–70**<br>3.0 | *1936–40*<br>.7 | **1926–30**<br>7.5 | *1966–70*<br>2.5 |
| Musicals | **1926–30**<br>14.0 | *1961–65*<br>8.9 | **1936–40**<br>30.3 | *1961–65*<br>20.8 |
| Ballet | **1971+**<br>4.3 | *1941–45*<br>.9 | **1931–35**<br>9.4 | *1946–50*<br>6.1 |
| Theater | **1966–70**<br>12.0 | *1936–40*<br>5.9 | **1941–45**<br>24.5 | *1966–70*<br>13.6 |
| Art museums | **1966–70**<br>25.8 | *<1926*<br>10.8 | **1951–55/66–70**<br>39.0 | *1971+*<br>28.8 |

they are at a time in their lives when presumably they have less family and professional responsibilities than they will later acquire. At the same time, looking at the top ranks reveals that members of Generation X with lower incomes occupy five of the seven **highest** ranks, in total reversal of their more affluent peers.

How is it possible to make sense of this picture, contradicting as it does the patterns already established regarding education, which correlates generally with income? Differences in income are probably less significant for arts participation among the youngest cohorts at this particular stage of the life cycle; later when career and place of residence are more established, the link between income and life style may be more significant. This process seems to be the case among the baby boomers as well.

This conclusion is supported when the connections between income and arts participation are examined by calculating the mean ratios of attendance rates between the two income brackets (see figures in Appendix Table B-3). This ratio is about 1.5 for Generation X (i.e., those with higher incomes attend about one-and-a-half times more often than those with lower incomes), and it is about 2 for the baby boomers (those with higher incomes attend twice as often as those with less). Among the senior cohorts, however, the ratio is over 4 (those with higher incomes attend four times more often than those with less).

However, when considering more or less education rather than income for all cohorts born after 1941, the average ratios of attendance are higher (nearly 4 in all cases) while it is 2 for income. For older cohorts (whose education ratio is only slightly higher at 4.5), this correlates with the ratio regarding income, but for the younger ones it does not. In sum, "internal" differences in arts participation among members of the baby boom cohorts are *less* related to their comparative incomes than is the case for their elders, but they are **more** related to educational differences. Seen another way, here is further support for the thesis that for baby boomers, their higher level of education has produced less financial payoff to distinguish them from their less educated peers. Following the argument about "cultural capital" developed by Pierre Bourdieu and others,[17] this finding should make participation in the arts all the more important as a status marker, when income itself does not serve. Compared to their elders, baby boomers and their younger siblings are more likely to have champagne tastes on beer budgets, with the greater need to demonstrate their tastes accordingly. Yet even this additional factor (it would seem from this data) is insufficient to induce greater proportions of the better-educated to be more active in the arts.

## Effect of Households with Children on Arts Participation

It can be argued that it is neither lack of caring for culture nor lower incomes that keep baby boomers—especially the younger ones—away from active participation in the arts. One of the reasons they may have neither the time nor money to attend (even if they have the inclination) is that they are home with the children, in what little free time their work affords them for family life. The impact of having children in the household under the age of 12 upon arts participation is examined by comparing the rates of attendance for those surveyed who had children and those who did not.

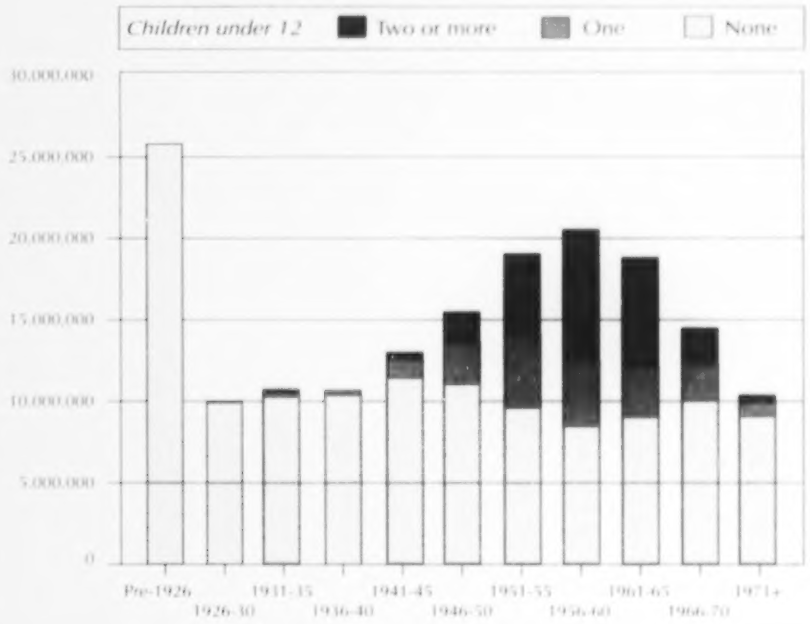
The data in Figure 31 show the proportional numbers of the different cohorts in 1992 with no children under 12, one such child, or two or more. Here the oldest cohorts (those born before 1926) are combined, so that their proportional numbers appear greater than in previous graphs. Both in rates and in numbers, baby boomers make up fewer of the childless than the older and the youngest cohorts, and more of them have two children under 12 than have only one.

The data in Figures 32–38 (which combine the 1982 and 1992 surveys) compare attendance rates of cohorts according to the number of children under 12 for each of the seven art forms (see also Appendix Table B-4). To be sure, as the data in Figure 31 reveal, the proportions and numbers of the older cohorts with such children (presumably people raising grandchildren) are very small. Similarly, the number of Generation X members with two or more children is also very small.

Turning to the baby boomers (where the proportions of those with children are higher and thus the numbers more reliable), findings reveal that having children induces quite different effects across the art forms. In particular, classical music loses the young parents in greater proportions than it loses their peers without children. Still, it appears that if baby boomer parents *want* to attend—especially in the less popular art forms like ballet and opera—they find ways of doing so. In fact, frequently the rate of attendance is higher for baby boomers with two or more children than it is for those with one child. Not surprisingly, given the findings above, art museums remain highest in attendance among the childless baby boomers, but they also seem to hold that allegiance once the children arrive.

Nonetheless, as the figures reveal, the basic shape of the curve doesn't change from what has been learned so far: regardless of presence or absence of children, those in the 1941–45 cohort attend the core art forms at the highest rates, and those in the younger cohorts reduce their attendance below that attained by their elders at the same age and presumably at the same stage of full-nest family life.

**FIGURE 31. Number with Children under 12 by Cohort (1992 Data Only)**



## Alternate Forms of Arts Participation: The Case of Music

The foregoing raises a final question: if the baby boomers and their successors, Generation X, tend to participate at lower rates in most of the seven core art forms examined here, what are they doing instead? Presumably, they are not just watching television, going to sporting events, or working out—or simply working to make an inadequate living. Without question, like their elders, many of the baby boomers are participating in the core art forms and in the popular arts, especially music, in ways that are not accounted for here. On that assumption, it is no accident that their rates of participation are highest in jazz—the art form closest to popular music—and in art museums where popular music competes least. In this section, arts participation in music is examined in order to explore adult participation in art forms other than the benchmark activities discussed thus far.

If the nature and location of that "other" participation could be determined with greater assurance, it would help the core arts organizations in developing strategies to lure the nonparticipants away from their present activities to those that might be considered more enriching for adults. While the

FIGURE 32. Classical Music Concert Attendance by Age Cohort and Number of Children, 1982 and 1992

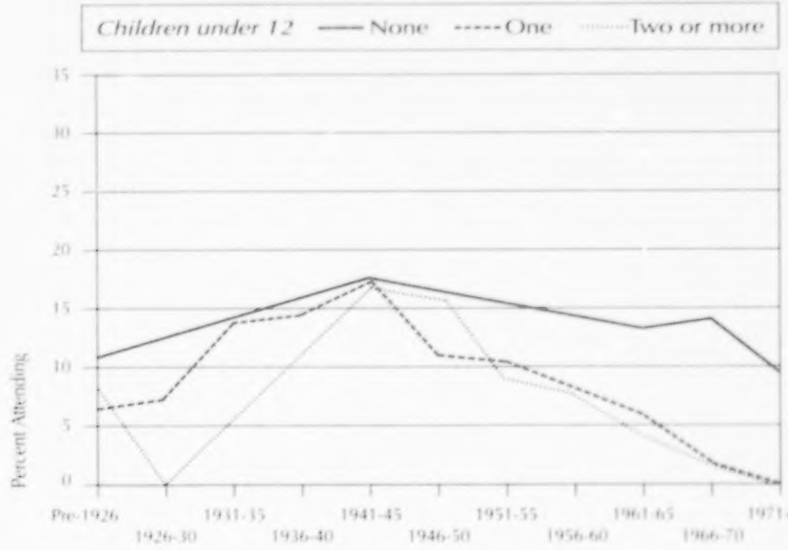


FIGURE 33. Jazz Concert Attendance by Age Cohort and Number of Children, 1982 and 1992

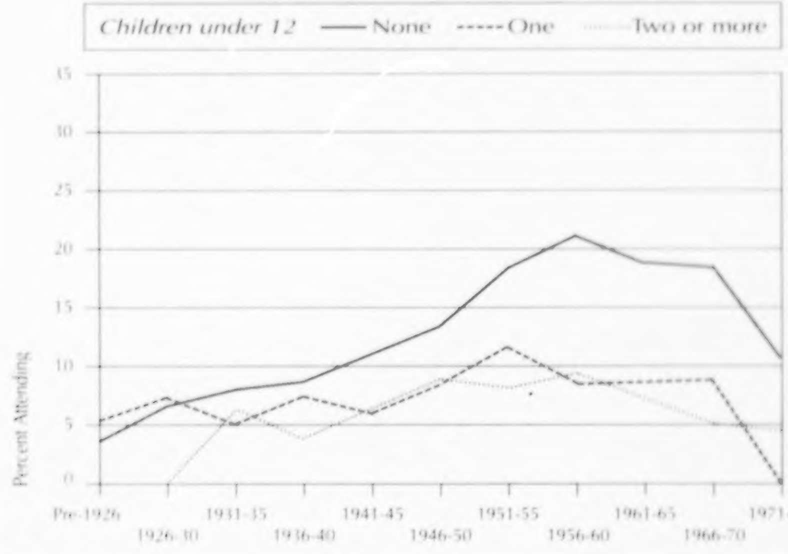


**FIGURE 34. Opera Attendance by Age Cohort and Number of Children, 1982 and 1992**

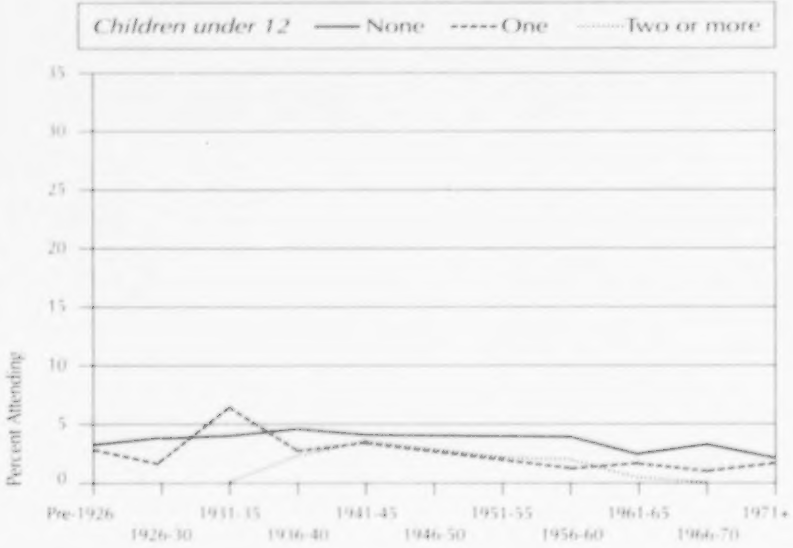
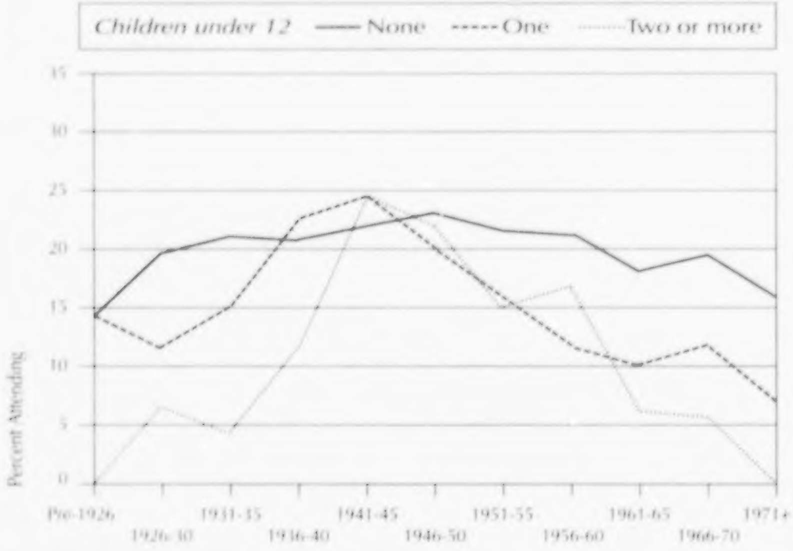
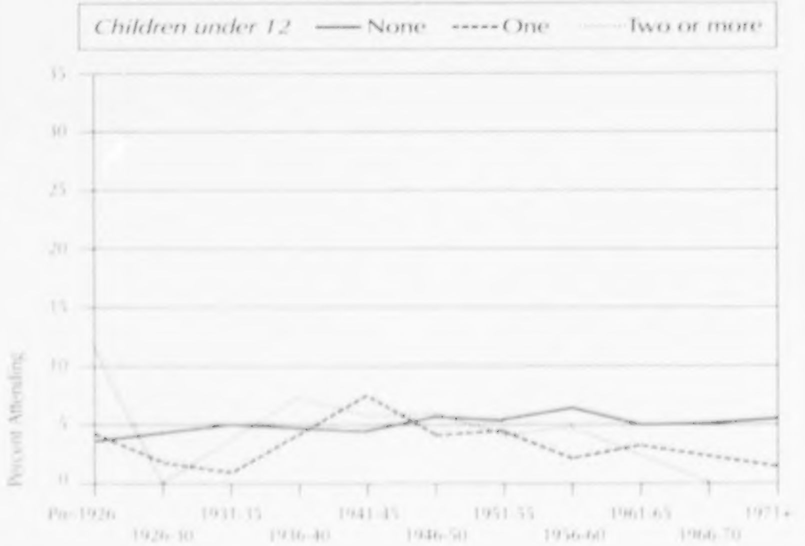


**FIGURE 35. Attendance at Musicals by Age Cohort and Number of Children, 1982 and 1992**



## FIGURE 36. Ballet Attendance by Age Cohort and Number of Children, 1982 and 1992



## FIGURE 37. Theater Attendance by Age Cohort and Number of Children, 1982 and 1992

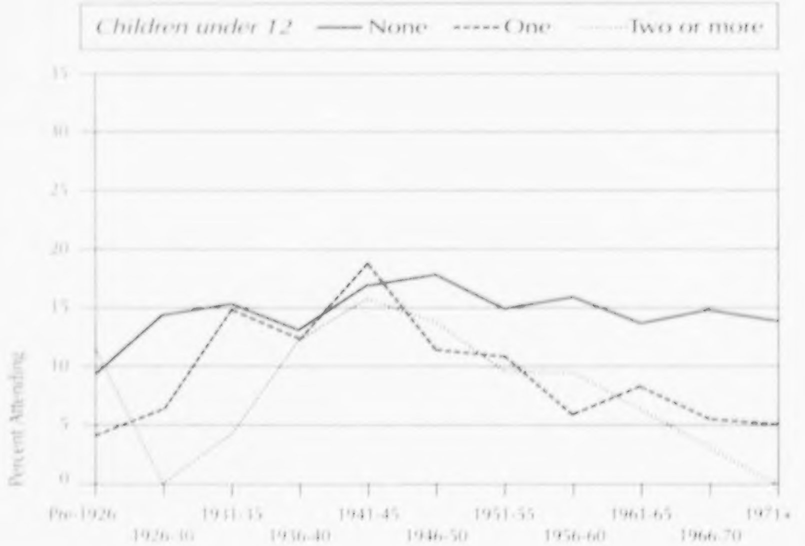
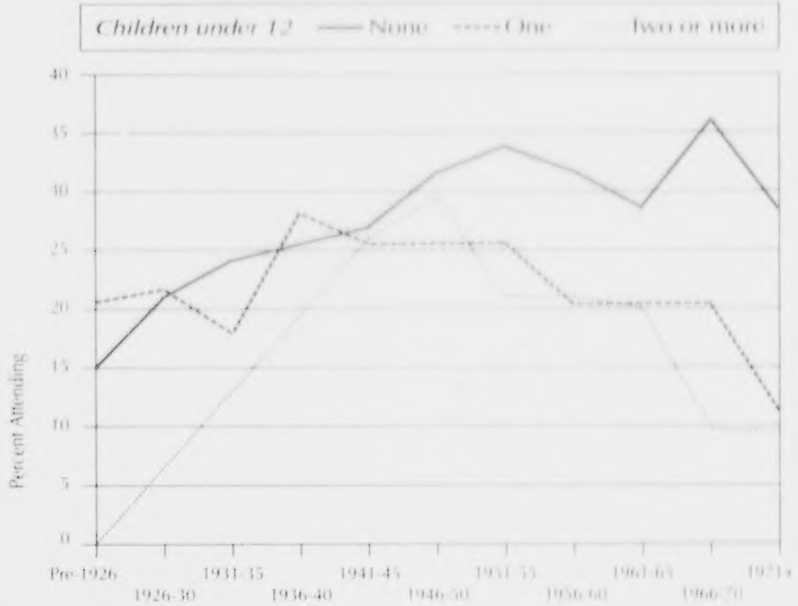


**FIGURE 38. Museum Visits by Age Cohort and Number of Children, 1982 and 1992**



principle of "the more, the more" holds across all fields of leisure activity—so that those who attend live sporting events are more likely to attend live arts events, and vice versa, than those who attend neither—it is probably easier to attract new participants from related fields of activity. Thus those who like to listen to and attend *any* kind of live music will presumably be more attracted to another form of it. What is the evidence?

The 1982 SPPA included a general question about music tastes: respondents were asked whether or not they "liked to listen" to a number of different types of music. Thirteen types of music were included; the 1992 survey extended this list to 20 types. In both instances, the survey included classical, jazz, opera, and musicals in which *actual* listening and live attendance by participants were explored in depth and whose patterns have already been analyzed here. But in neither survey were respondents queried about media or live participation for the other "liked" forms of music, from marching band to gospel to reggae to country and western. (Given the discrepancies between the two surveys, data reported here are from the more inclusive 1992 SPPA only.)

How can one make sensible projections of participation in such popular forms of music? It is assumed that those who say they like to listen to any of these alternative forms have probably attended live performances as well in somewhat comparable proportions to those for whom there is data to calculate these ratios; that is, those who say they not only like to listen to classical music, jazz, opera, and musicals but have attended such events in the last year. On that basis, however tentatively, the liking/attendance data that is already available are projected to the forms of music the *majority* of Americans say they *like* and therefore presumably *attend.* What might be learned about the arts participation of the baby boomers and the other cohorts by this exercise?

First, a picture is drawn of what Americans like to listen to followed by the next step, projecting their actual attendance at live events for a particular form of music (see Table 21 and, for detail, Appendix Table B-5). Following the 1992 SPPA, 20 types of music are listed here in their order and rates of popularity among the WW II baby boom cohort (those now in their early 50s) which have been shown above to be the **most** active participants in the seven core art forms. Also listed are the order and rates of liking by the younger baby boomers (those born between 1961–65 and now in their early 30s) who are *least* active in the seven core arts disciplines. This pairing of lists

**TABLE 21. Percentage of the 1941–45 and 1961–65 Cohorts Liking Various Types of Music**

| | | 1941–45 | | | 1961–65 |
|---|---|---|---|---|---|
| 1. | Country & Western | 61.7% | 1. | Rock | 60.8% |
| 2. | Easy Listening | 55.3 | 2. | Country & Western | 50.0 |
| 3. | Gospel | 45.4 | 3. | Easy Listening | 48.2 |
| 4. | Big Band | 43.3 | 4. | Blues | 43.7 |
| 5. | Blues | 41.7 | 5. | Jazz | 38.6 |
| 6. | Rock | 38.1 | 6. | Gospel | 31.2 |
| 7. | Classical | 38.1 | 7. | Soul | 29.9 |
| 8. | Musicals | 37.6 | 8. | Classical | 24.4 |
| 9. | Bluegrass | 36.1 | 9. | Reggae | 24.4 |
| 10. | Folk | 33.8 | 10. | Bluegrass | 23.2 |
| 11. | Jazz | 32.9 | 11. | Big Band | 21.9 |
| 12. | Soul | 24.9 | 12. | Latin/Salsa | 19.8 |
| 13. | Ethnic | 24.0 | 13. | New Age | 19.6 |
| 14. | Latin/Salsa | 22.7 | 14. | Musicals | 19.5 |
| 15. | Marching Band | 22.4 | 15. | Folk | 16.9 |
| 16. | Choral/Glee Club | 18.1 | 16. | Ethnic | 16.2 |
| 17. | Reggae | 17.7 | 17. | Rap | 15.9 |
| 18. | Opera | 17.0 | 18. | Marching Band | 7.9 |
| 19. | New Age | 15.6 | 19. | Opera | 6.4 |
| 20. | Rap | 5.7 | 20. | Choral/Glee Club | 5.9 |

highlights the changes in taste in popular music and the relative position of classical, jazz, opera, and musicals.

With this comparison, it is possible to chart what was perceived respectively by the two cohorts to be "our music" (what a large proportion of the cohort likes) as well as "their music" (what a large proportion of the other cohort likes that this cohort does not). Thus rock, jazz, soul, reggae, new age, and rap are identifiable as "younger people's music," while gospel, big band, musicals, folk, ethnic, and choral/glee club are seen more as "older people's music." In general, the older cohort tends to have a higher rate of liking across the 20 types of music than the younger cohort.

Assuming that people attend in comparable proportions to what they say they like to listen to, given *lower* rates of liking the baby boomers are likely to attend the various types of *popular* music events in *lower* proportions than their elders, just as they attend classical, opera, and musicals in *lower* numbers.

The principle of "the more, the more" shows up repeatedly when looking at the rates of liking among those who participate in at least one of the seven core art forms in contrast to those who do not participate in them at all (see Figures 39–58 for details). With the exception of country and western music (for most cohorts, at least), in every case, those who participate in one of the core art forms prefer that type of music at higher rates than do nonparticipants (see Appendix Table B-6). Most forms of popular music are liked by more of the better-educated and more affluent audiences, those already participating in at least one of the "fine art" forms, than they are liked by the less educated and nonparticipating.

How do these rates of liking translate into numbers of those who listen, let alone actually attend? The rates of *actual* listening to classical, jazz, musicals, and opera (or watching on television, especially the latter two) are also available from the SPPA data: they tend to be only a few percentage points lower than the figures reported for liking, and it is assumed that this pattern prevails for the 16 alternative forms of popular music about which respondents were not asked if they actually listened to or attended.

How might these be projected? Taking the 1941–45 and 1961–65 cohorts, as above, consider the rates of liking and attending for classical, jazz, musicals, and opera, for which there are actual attendance figures (see Table 22). Using the figures for cohort size presented earlier, cohorts are compared in terms of the size of the **liking** as well as the *attending* audience, in millions. (Note: This is a very conservative projection of attendance, as it is based only on those who say they "like to listen," not on those who report actual listening or wanting to be more active.)

The respective average ratios of cohorts' rates of liking is then projected to attendance of these four types of music—country and western, easy listening, gospel, and rock. The ratio is .405 percent for the 1941–45 cohort; .462 percent for the 1961–65. That is, for the older cohort, approximately 40 percent of those who like to listen report attending; for the younger cohort, the ratio is about 46 percent. Since fewer in the younger cohort actually like these four core types of music performance, their higher ratio here is understandable in terms of attendance. These projections, therefore, must be seen as very tentative indeed.

Again, given the much enlarged size of the younger cohort, its apparent audience for these various types of music is often larger than that of the older cohort, even when there is a *lower* rate of liking. In any event, assuming that those who like new age, big band, salsa, or reggae attend no less frequently, following the specific cohort ratio, the audiences for popular music are vast indeed, even if not counted in the SPPA. This exercise could be continued for all of the 13 other types of music about which respondents were queried in the 1992 SPPA, comparing types of music and the probable sizes of their live audiences to each other, as well as comparing cohorts to each other.

While baby boomer tastes in popular music are not as wide-ranging as those of their elders, it is quite possible that they are reducing their participation in core art forms that compete most directly with the popular arts, given

**FIGURE 39. Percent That "Like to Listen to Country-Western Music" by Extent of Arts Participation and Age Cohort**

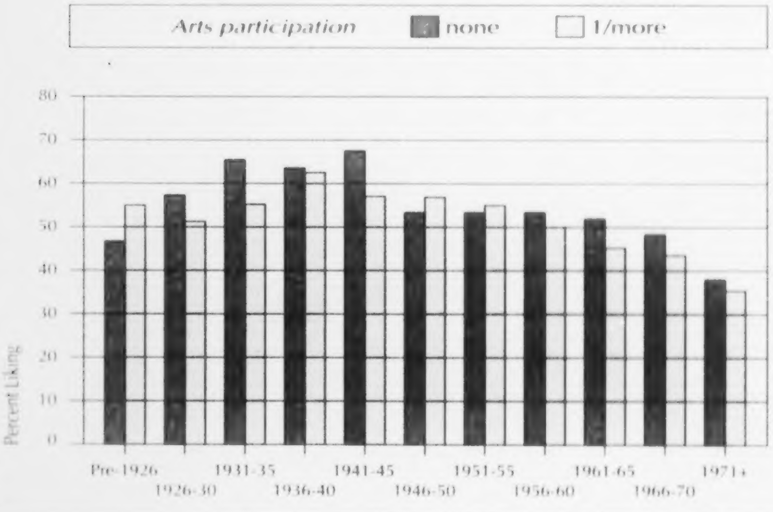


FIGURE 40. Percent That "Like to Listen to Mood/Easy Listening" by Extent of Arts Participation and Age Cohort

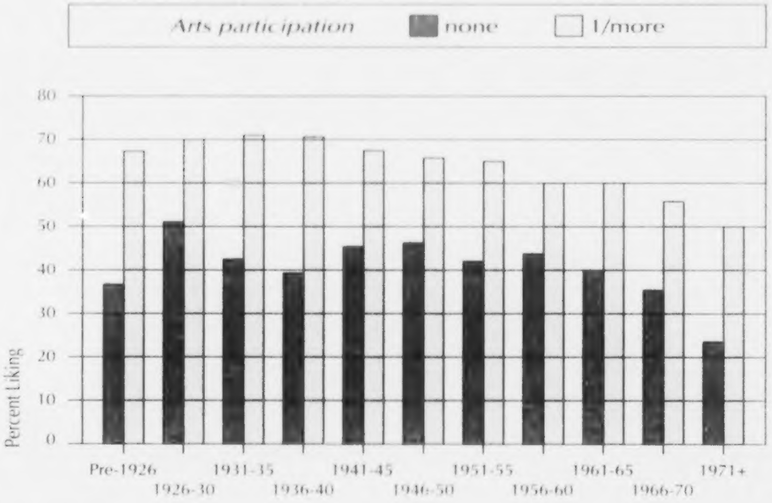


FIGURE 41. Percent That "Like to Listen to Hymns/Gospel Music" by Extent of Arts Participation and Age Cohort

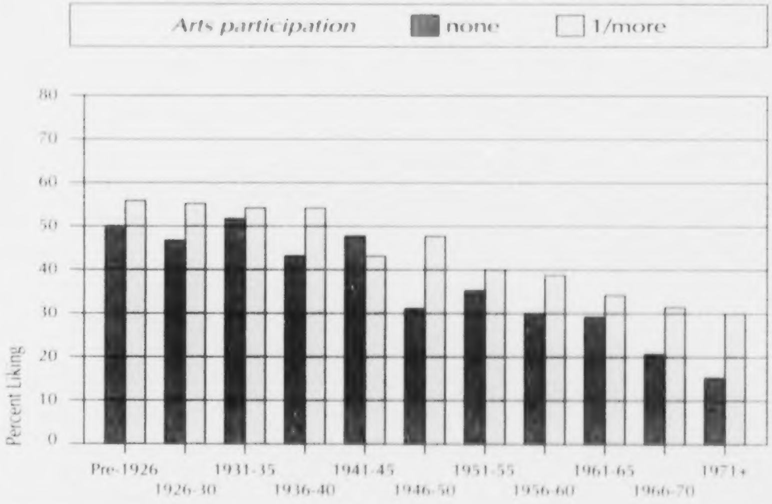


**FIGURE 42. Percent That "Like to Listen to Big Band Music" by Extent of Arts Participation and Age Cohort**

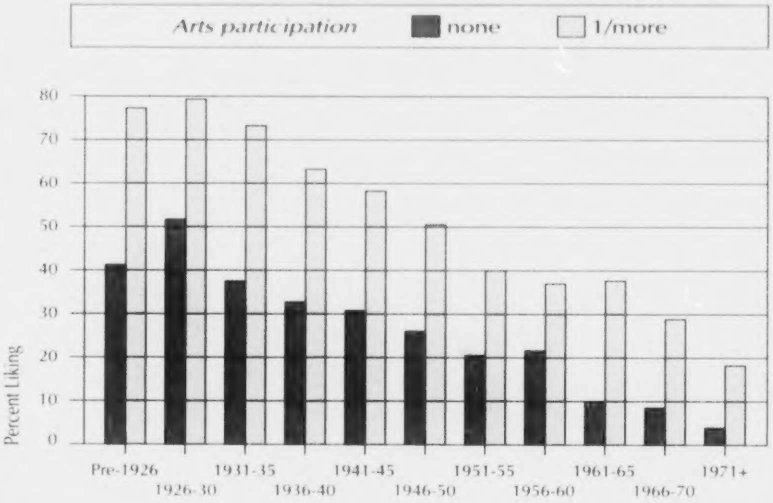


**FIGURE 43. Percent That "Like to Listen to Blues/Rhythm and Blues" by Extent of Arts Participation and Age Cohort**

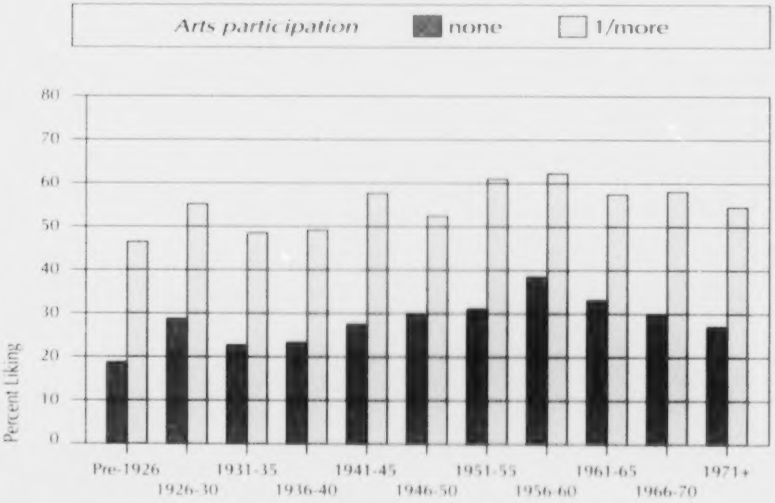


**FIGURE 44. Percent That "Like to Listen to Rock" by Extent of Arts Participation and Age Cohort**

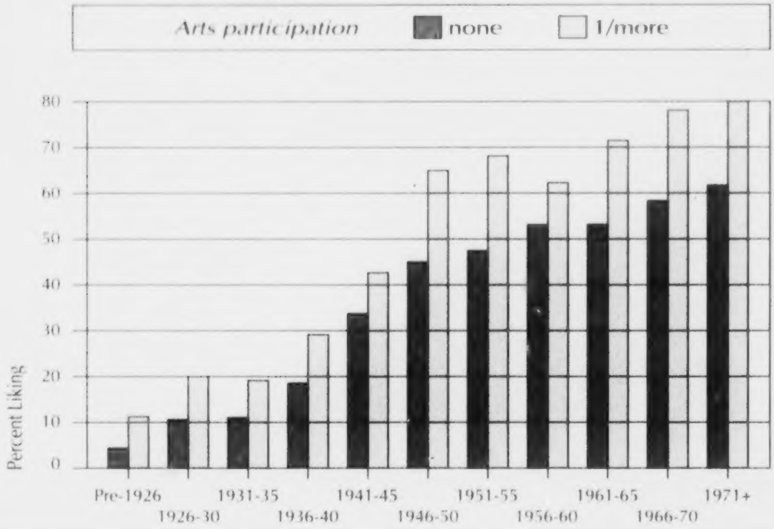


**FIGURE 45. Percent That "Like to Listen to Classical Music" by Extent of Arts Participation and Age Cohort**

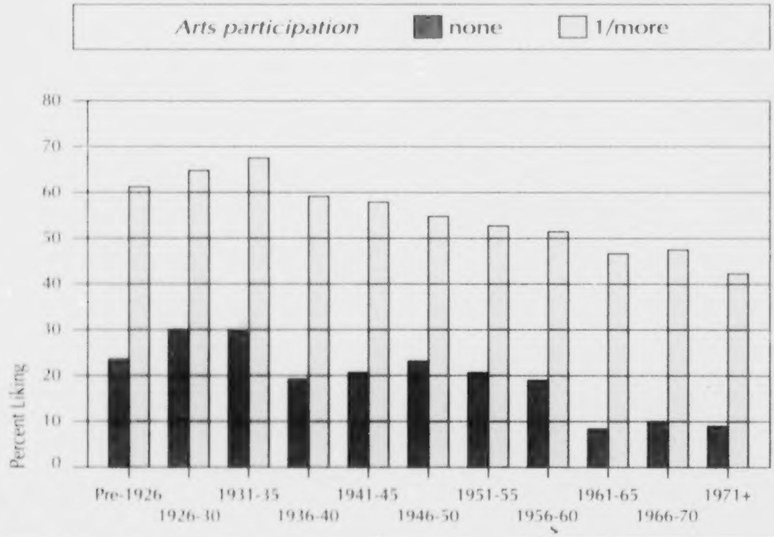


**FIGURE 46. Percent That "Like to Listen to Musicals" by Extent of Arts Participation and Age Cohort**

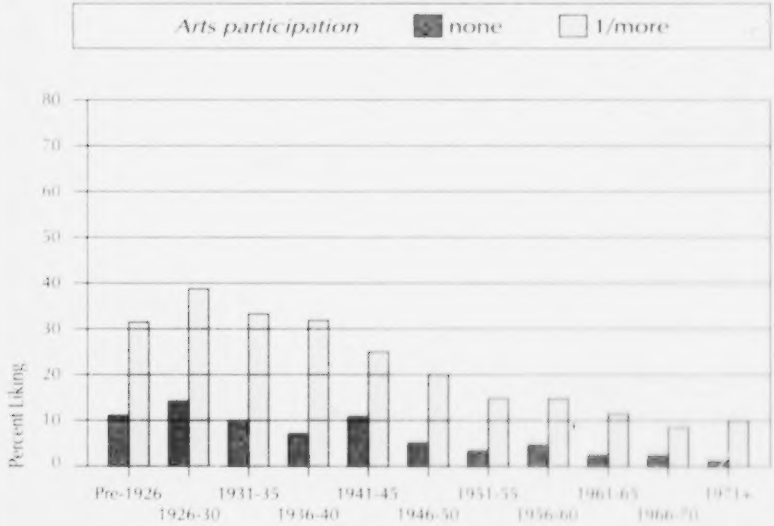


**FIGURE 47. Percent That "Like to Listen to Bluegrass" by Extend of Arts Participation and Age Cohort**

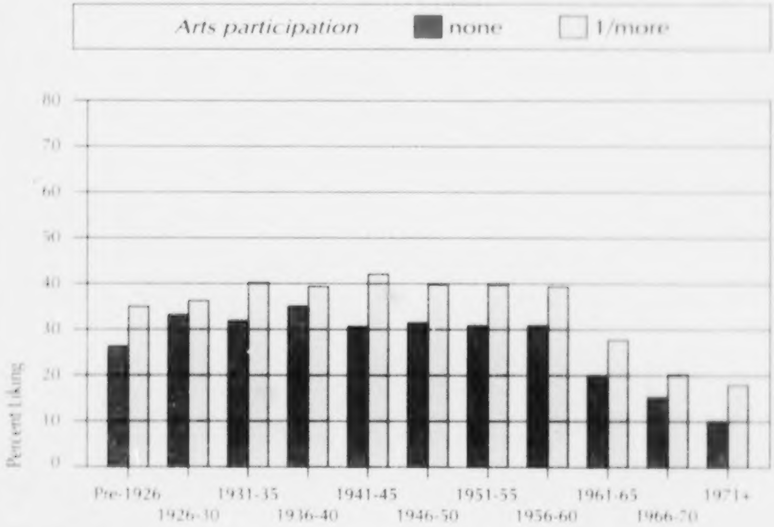


FIGURE 48. **Percent That "Like to Listen to Contemporary Folk Music" by Extent of Arts Participation and Age Cohort**

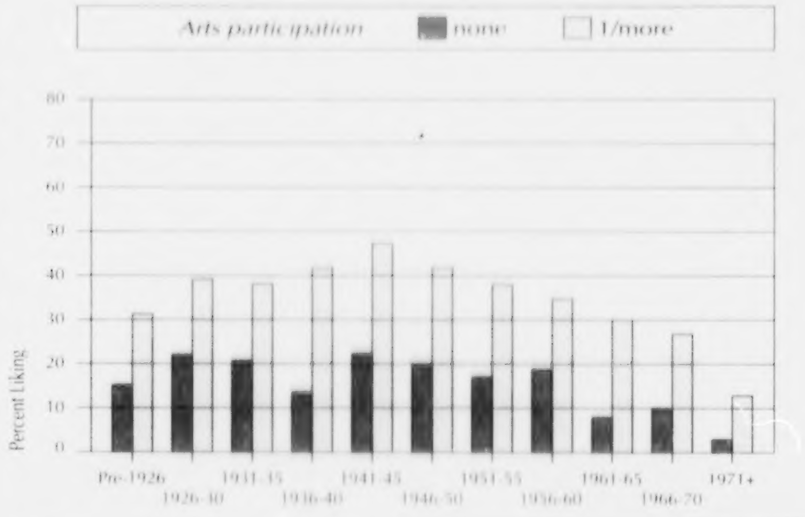


FIGURE 49. **Percent That "Like to Listen to Jazz" by Extent of Arts Participation and Age Cohort**

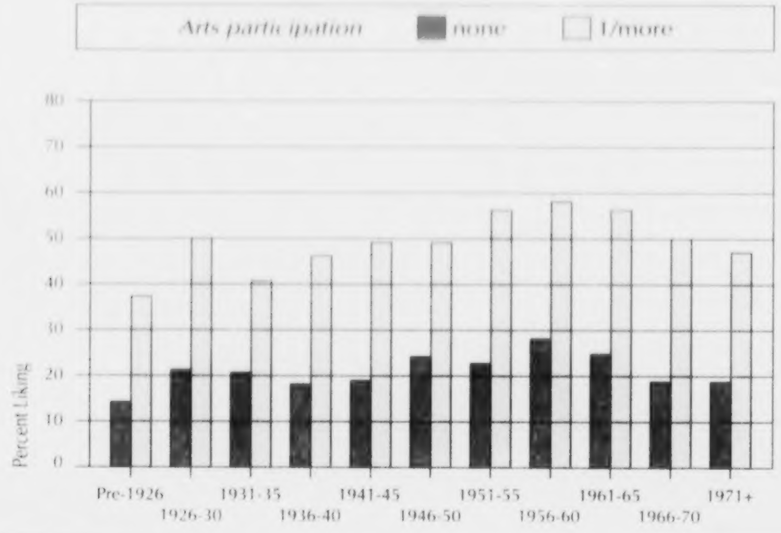


**FIGURE 50. Percent That "Like to Listen to Soul Music" by Extent of Arts Participation and Age Cohort**

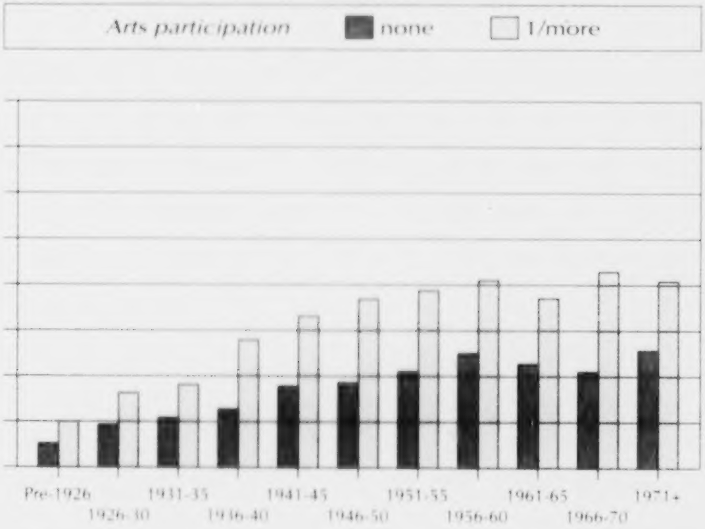


**FIGURE 51. Percent That "Like to Listen to Ethnic Music" by Extent of Arts Participation and Age Cohort.**

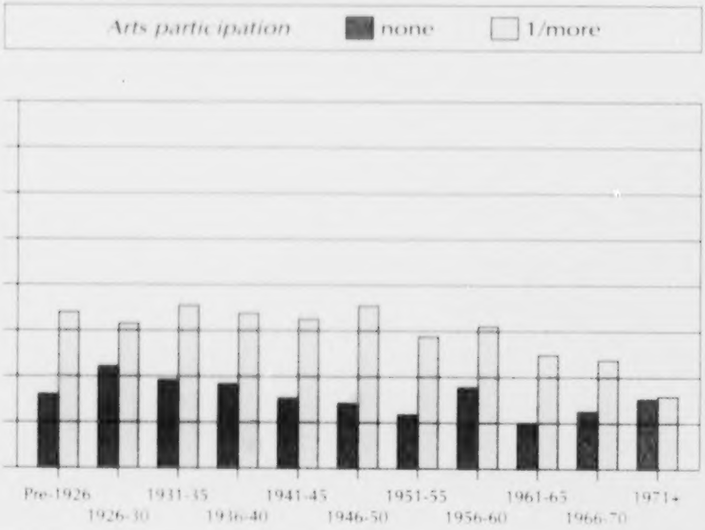


**FIGURE 52. Percent That "Like to Listen to Latin/Spanish/Salsa" by Extent of Arts Participation and Age Cohort**

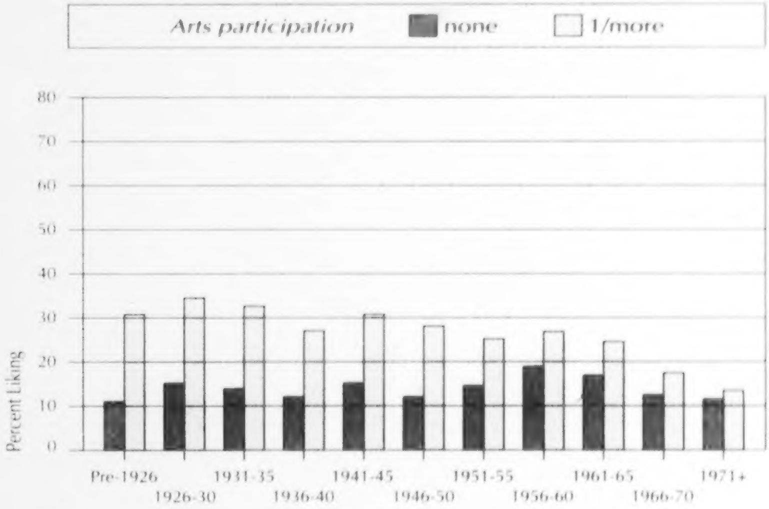


**FIGURE 53. Percent That "Like to Listen to Marching Band Music" by Extent of Arts Participation and Age Cohort**

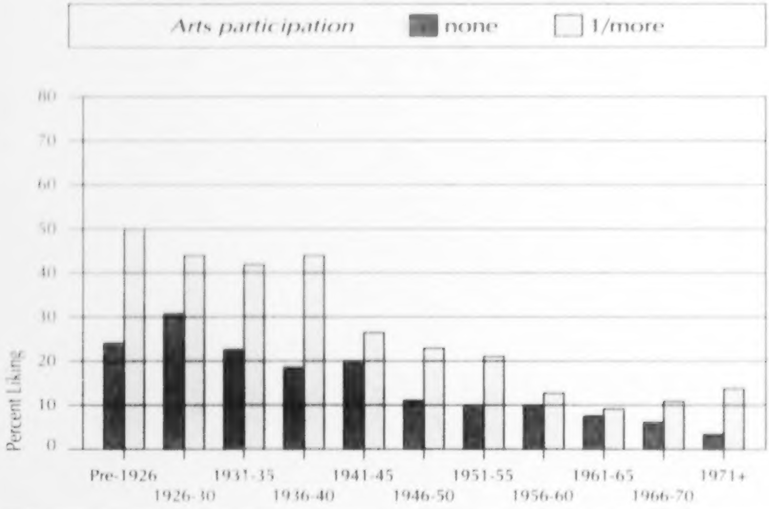


**FIGURE 54. Percent That "Like to Listen to Choral/Glee Club" by Extent of Arts Participation and Age Cohort**

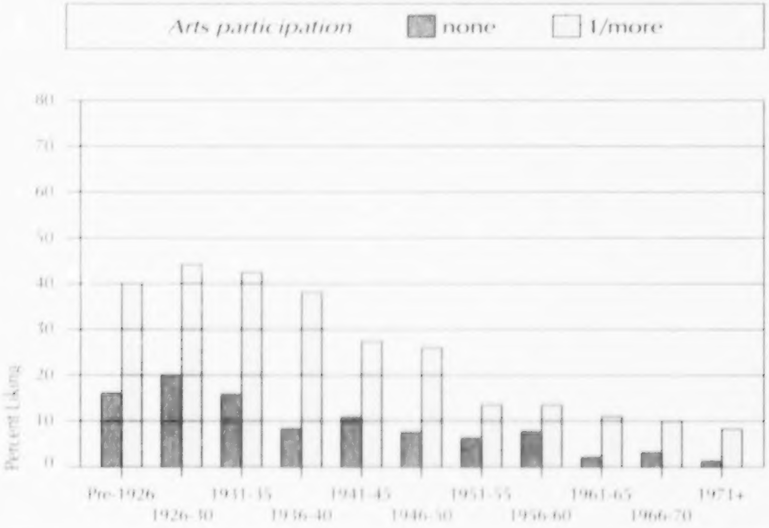


**FIGURE 55. Percent That "Like to Listen to Reggae" by Extent of Arts Participation and Age Cohort**

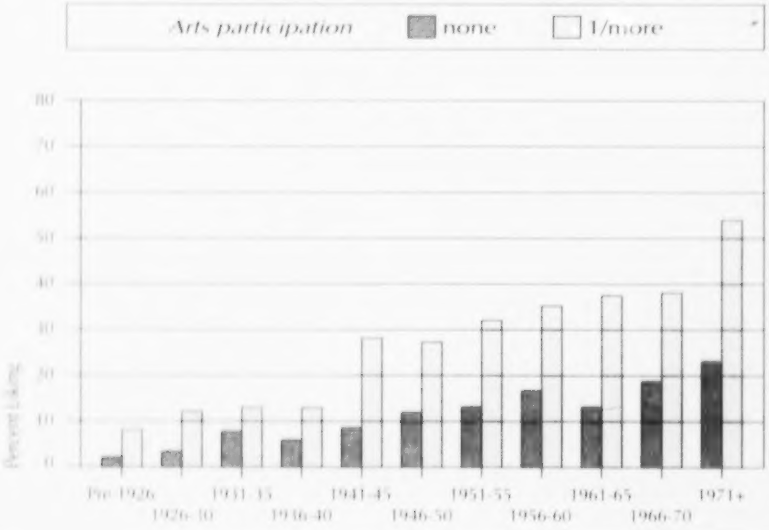


**FIGURE 56. Percent That "Like to Listen to Opera" by Extent of Arts Participation and Age Cohort**

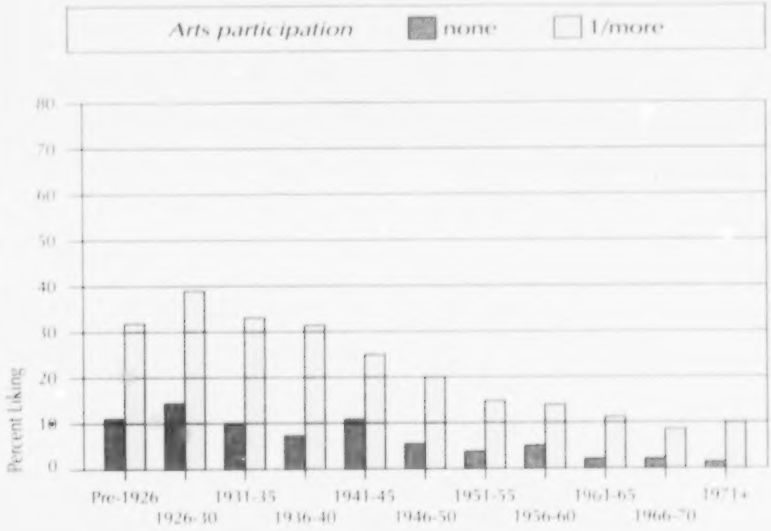


**FIGURE 57. Percent That "Like to Listen to New Age Music" by Extent of Arts Participation and Age Cohort**

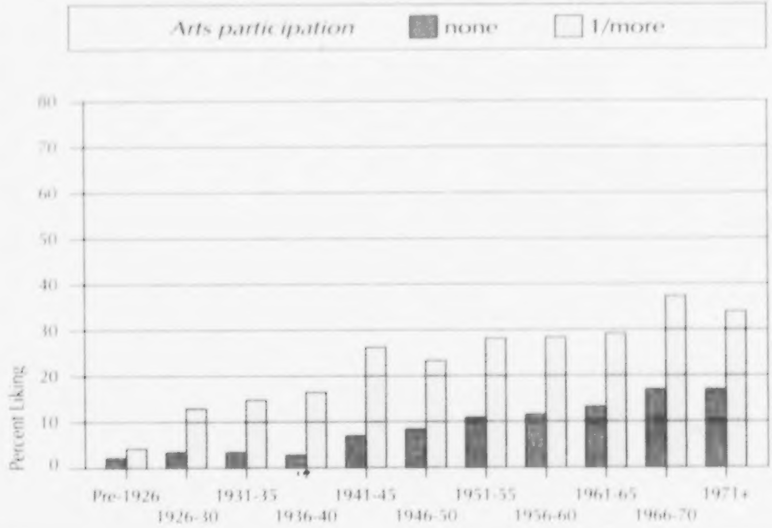
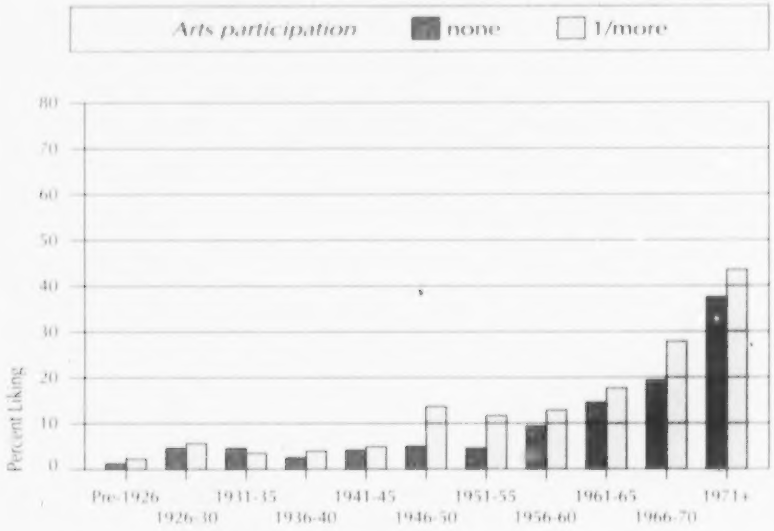


**FIGURE 58. Percent That "Like to Listen to Rap" by Extent of Arts Participation and Age Cohort**



what is known of the constraints on their time and economic pressures. With increased sophistication of performances of most forms of popular music, as well as the general informality of their venues, it is no wonder that it is classical music, jazz, opera, musicals, and theater that have suffered the largest declines among baby boomers and the younger Generation X, while ballet and art museums—both art forms and venues having less competition from those of popular music—have enjoyed increases instead.

## Implications of Baby Boomer Analysis

For most of the seven core art forms analyzed here, baby boomers participate less than their elders. Furthermore, comparing the rates of attendance in 1982 with those in 1992, it appears that they are not catching up. For some art forms the baby boomers have increased their own attendance rate over the decade, but in general they do not match the rates of their elders at the same age. Indeed, even the younger baby boomers are not catching up with the older baby boomers. Instead, they largely continue the patterns of decline set by the older ones. Because Generation X is examined only in the 1992 SPPA, there are no longitudinal comparisons, but for some art forms, they do show

## TABLE 22. Music Liking and Projected Audience Size for 1941–45 and 1961–65 Cohorts

| | **1941–45** | | **1961–65** | |
|---|---|---|---|---|
| Classical music | **39.0%** | 5.67M | **24.8%** | 4.73M |
| | *18.4* | 2.62 | *9.9* | 1.89 |
| Musicals | **38.5** | 5.59 | **19.7** | 3.75 |
| | *22.2* | 3.23 | *14.5* | 2.76 |
| Jazz | **33.6** | 4.88 | **39.2** | 7.47 |
| | *10.6* | 1.54 | *12.9* | 2.46 |
| Opera | **17.0** | 2.47 | **6.5** | 1.24 |
| | *4.5* | .65 | *2.5* | .48 |
| Ratio of **Liking**/*Attending*: | | | | |
| | | .405 | | .462 |
| Projecting these ratios to four types of popular music reveals: | | | | |
| Country & Western | **63.1%** | 9.17M | **50.7%** | 9.66M |
| | *25.6* | 3.72 | *23.4* | 4.46 |
| Easy Listening | **56.6** | 8.22 | **48.9** | 9.32 |
| | *22.9* | 3.33 | *22.6* | 4.31 |
| Gospel | **46.4** | 6.74 | **31.6** | 6.02 |
| | *18.8* | 2.73 | *14.6* | 2.78 |
| Rock | **39.0** | 5.66 | **61.7** | 11.76 |
| | *15.8* | 2.29 | *28.5* | 5.43 |

higher rates of attendance than did their predecessors, the youngest baby boomers, at the same age. But given the smaller size of the Generation X cohorts, even if this pattern holds as they mature, it is unlikely to be a sufficient reversal to arrest the audience declines that have been observed.

To be sure, the decline in real numbers has yet to become apparent for some art forms: because of the larger numbers in the baby boomer cohorts, decreased rates of attendance may still result in more actual attenders. The total national box office for some art forms may, in fact, have increased over the decade. Since this surge is divided among more arts providers, the effect of an enlarged total audience on each art form may be slight.

More importantly, in a time of general economic stress and budget cuts,

**TABLE 23. Classical Music Attendance and Nonattendance for 1941–45 and 1961–65 Cohorts with One or More Years of College**

| | 1941–45 | 1961–65 |
|---|---|---|
| Cohort size | 6.93Mil | 10.32Mil |
| Attendance rate | 31.30% | 17.60% |
| Audience size | 2.17Mil | 1.82Mil |
| Non-attenders | 4.76Mil | 8.50Mil |
| | | |
| 1945–45 rate: | | 31.30% |
| Projected audience size at 1941–45 rate: | | 3.23Mil |
| Projected non-attenders at 1941–45 rate: | | 7.09Mil |

the arts are not necessarily protected because the size of their total audience may have increased; *the numbers of nonparticipants have also increased.* To illustrate, consider classical music attendance, taking only the better-educated subset of the 1941–45 and 1961–65 cohorts, using data from 1992 (see Table 23).

For classical music, even if the high attendance rates of the older cohort had held firm in the younger one, the numbers of nonattenders would have increased 2.33 million, more than the total attenders in the 1941–45 cohort. As it is, the increase in nonattenders nearly equals the combined audience total of both cohort segments. Multiply this example across the cohorts and one sees dimensions of the problem that are not illuminated by a comparison of rates of attenders (and their concomitant real numbers).

The problem of nonattendance is serious for a number of reasons, especially because it affects the earned income of arts organizations. Moreover, since most arts organizations are nonprofits, they depend on "unearned" support from public agencies and foundations as well as from private patrons to survive. These patrons are subject to increasing pressure to use their limited funds to address social problems such as poverty, drugs, homelessness, AIDS, and a host of others.

Clearly, if the largest segment of the adult population, the baby boomers, turns away from providing support, the future for the arts is indeed grim.[18]

# Summary

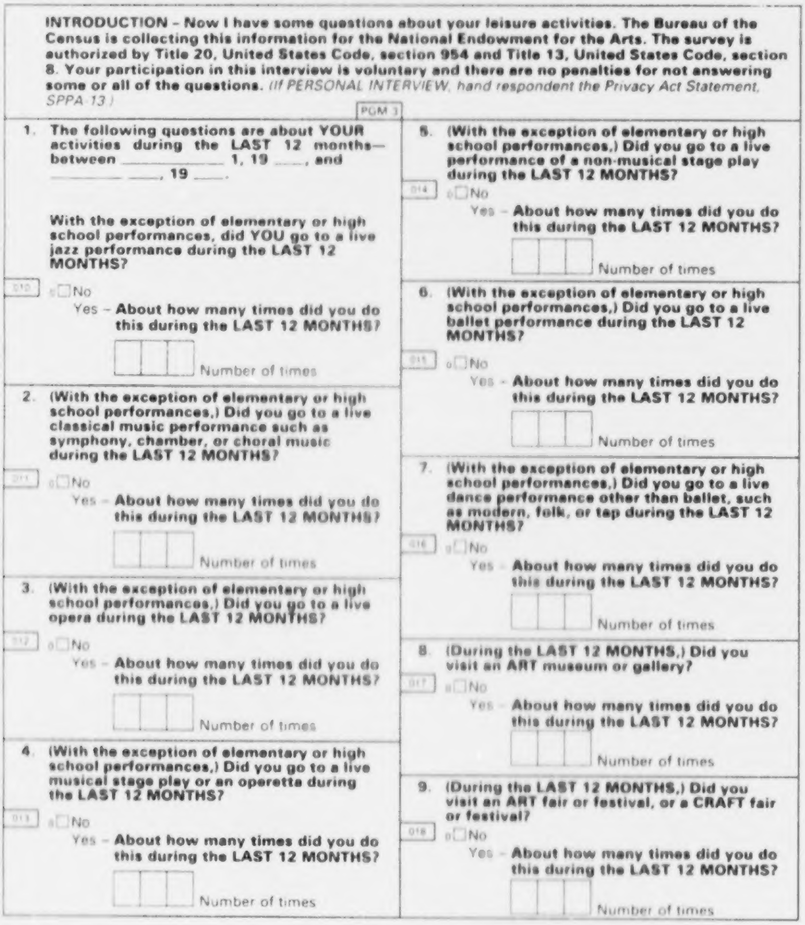
The data presented and analyzed in Parts I and II of this report disclose a mixed pattern of participation: some art forms are faring well, while others are in real decline; some cohorts are active participants, others are tapering off. This poses a major challenge, not only to American culture as we have known it but also to specific sectors of it. What is to be done? How can increased numbers of nonparticipants be encouraged, educated, and drawn into active participation as arts audiences, especially those from the huge ranks of the baby boomers?

There are no simple solutions, it seems. The benchmark art forms must compete more fiercely than ever before for adults' attention, to say nothing of the need to increase participation. This calls for innovation and a rethinking of reality. Adult Americans are already pressed for what limited leisure time they do have by demands from other media and popular culture and from life's daily pressures, which may include working longer hours, holding a second job, or having to spend time with children in the household. With baby boomers facing so much responsibility and so many distractions, the trend is clear: it will not get easier for the arts. As one leading cultural economist described it: "The future of the high arts...depends critically upon their ability to compete for attention with a popular culture that is powerfully propagated by the mass media of radio, television, the movies, and the culture of advertising and promotion in which they are enmeshed. The weak position of the high arts in competition with popular culture is the result of very powerful cultural trends that will be difficult to alter."[19]

One way to address the issue of adult participation in the arts, now and in the future, is to continue to both track and inventory attendance figures as was done with the 1982, 1985, and 1992 Surveys of Public Participation in the Arts. But more can be done to build on the information collected in these and future SPPAs so that presenters, practitioners, and concerned lay public *fully understand* why certain core art forms are increasing in appeal while others are not. To be sure, the aggregated data analyzed herein are vitally important. However, the longitudinal research of the NEA and Bureau of the Census could have more impact if augmented by *specific* surveys about each of the core art forms and through local investigations. Tracking audience demographics at the community level, as well as conducting qualitative interviews, could provide a better handle on the trends and reveal the *exact* reasons why people do or do not participate in particular art forms. Showcasing new approaches that seem to reverse the negative trends would also be helpful. Indeed, continued introspection, "keeping our fingers on the pulse" of adult participation in the arts, in addition to the already ongoing education and active and innovative solicitation of audiences by arts providers, can serve to focus attention and energies on finding solutions to the changing composition of arts audiences in America.

# Appendix A

# 1992 Survey of Public Participation in the Arts



**INTRODUCTION – Now I have some questions about your leisure activities. The Bureau of the Census is collecting this information for the National Endowment for the Arts. The survey is authorized by Title 20, United States Code, section 954 and Title 13, United States Code, section 8. Your participation in this interview is voluntary and there are no penalties for not answering some or all of the questions.** *(If PERSONAL INTERVIEW, hand respondent the Privacy Act Statement, SPPA-13.)*

PGM 3

1. **The following questions are about YOUR activities during the LAST 12 months—between ________ 1, 19 ____, and ________ ____, 19 ____.**

**With the exception of elementary or high school performances, did YOU go to a live jazz performance during the LAST 12 MONTHS?**

010 0☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

2. **(With the exception of elementary or high school performances,) Did you go to a live classical music performance such as symphony, chamber, or choral music during the LAST 12 MONTHS?**

011 0☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

3. **(With the exception of elementary or high school performances,) Did you go to a live opera during the LAST 12 MONTHS?**

012 0☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

4. **(With the exception of elementary or high school performances,) Did you go to a live musical stage play or an operetta during the LAST 12 MONTHS?**

013 0☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

5. **(With the exception of elementary or high school performances,) Did you go to a live performance of a non-musical stage play during the LAST 12 MONTHS?**

014 0☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

6. **(With the exception of elementary or high school performances,) Did you go to a live ballet performance during the LAST 12 MONTHS?**

015 0☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

7. **(With the exception of elementary or high school performances,) Did you go to a live dance performance other than ballet, such as modern, folk, or tap during the LAST 12 MONTHS?**

016 0☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

8. **(During the LAST 12 MONTHS,) Did you visit an ART museum or gallery?**

017 0☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

9. **(During the LAST 12 MONTHS,) Did you visit an ART fair or festival, or a CRAFT fair or festival?**

018 0☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

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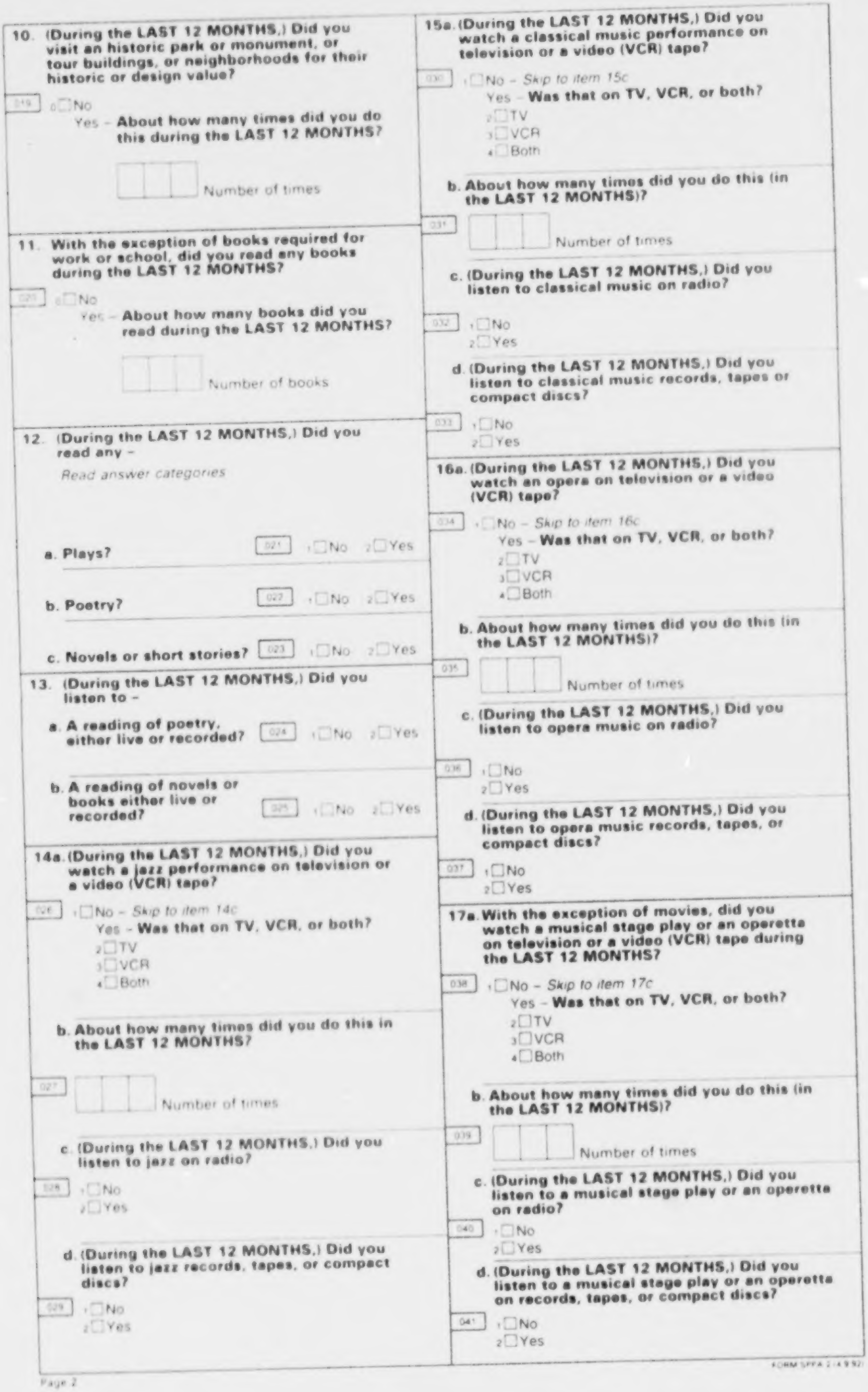

**10. (During the LAST 12 MONTHS,) Did you visit an historic park or monument, or tour buildings, or neighborhoods for their historic or design value?**

019 0☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

**11. With the exception of books required for work or school, did you read any books during the LAST 12 MONTHS?**

020 0☐ No

Yes – **About how many books did you read during the LAST 12 MONTHS?**

☐☐☐ Number of books

**12. (During the LAST 12 MONTHS,) Did you read any –**

*Read answer categories*

| | | | |
|---|---|---|---|
| **a. Plays?** | 021 | 1☐ No | 2☐ Yes |
| **b. Poetry?** | 022 | 1☐ No | 2☐ Yes |
| **c. Novels or short stories?** | 023 | 1☐ No | 2☐ Yes |

**13. (During the LAST 12 MONTHS,) Did you listen to –**

| | | | |
|---|---|---|---|
| **a. A reading of poetry, either live or recorded?** | 024 | 1☐ No | 2☐ Yes |
| **b. A reading of novels or books either live or recorded?** | 025 | 1☐ No | 2☐ Yes |

**14a. (During the LAST 12 MONTHS,) Did you watch a jazz performance on television or a video (VCR) tape?**

026 1☐ No – *Skip to item 14c*

Yes – **Was that on TV, VCR, or both?**

2☐ TV
3☐ VCR
4☐ Both

**b. About how many times did you do this in the LAST 12 MONTHS?**

027 ☐☐☐ Number of times

**c. (During the LAST 12 MONTHS,) Did you listen to jazz on radio?**

028 1☐ No
2☐ Yes

**d. (During the LAST 12 MONTHS,) Did you listen to jazz records, tapes, or compact discs?**

029 1☐ No
2☐ Yes

**15a. (During the LAST 12 MONTHS,) Did you watch a classical music performance on television or a video (VCR) tape?**

030 1☐ No – *Skip to item 15c*

Yes – **Was that on TV, VCR, or both?**

2☐ TV
3☐ VCR
4☐ Both

**b. About how many times did you do this (in the LAST 12 MONTHS)?**

031 ☐☐☐ Number of times

**c. (During the LAST 12 MONTHS,) Did you listen to classical music on radio?**

032 1☐ No
2☐ Yes

**d. (During the LAST 12 MONTHS,) Did you listen to classical music records, tapes or compact discs?**

033 1☐ No
2☐ Yes

**16a. (During the LAST 12 MONTHS,) Did you watch an opera on television or a video (VCR) tape?**

034 1☐ No – *Skip to item 16c*

Yes – **Was that on TV, VCR, or both?**

2☐ TV
3☐ VCR
4☐ Both

**b. About how many times did you do this (in the LAST 12 MONTHS)?**

035 ☐☐☐ Number of times

**c. (During the LAST 12 MONTHS,) Did you listen to opera music on radio?**

036 1☐ No
2☐ Yes

**d. (During the LAST 12 MONTHS,) Did you listen to opera music records, tapes, or compact discs?**

037 1☐ No
2☐ Yes

**17a. With the exception of movies, did you watch a musical stage play or an operetta on television or a video (VCR) tape during the LAST 12 MONTHS?**

038 1☐ No – *Skip to item 17c*

Yes – **Was that on TV, VCR, or both?**

2☐ TV
3☐ VCR
4☐ Both

**b. About how many times did you do this (in the LAST 12 MONTHS)?**

039 ☐☐☐ Number of times

**c. (During the LAST 12 MONTHS,) Did you listen to a musical stage play or an operetta on radio?**

040 1☐ No
2☐ Yes

**d. (During the LAST 12 MONTHS,) Did you listen to a musical stage play or an operetta on records, tapes, or compact discs?**

041 1☐ No
2☐ Yes

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**18a. With the exception of movies, situation comedies, or TV series, did you watch a non-musical stage play on television or a video (VCR) tape during the LAST 12 MONTHS?**

042
1☐ No – *Skip to item 18c*
Yes – **Was that on TV, VCR, or both?**
2☐ TV
3☐ VCR
4☐ Both

**b. About how many times did you do this (in the LAST 12 MONTHS)?**

043
☐☐☐ Number of times

**c. (During the LAST 12 MONTHS,) Did you listen to a radio performance of a non-musical stage play?**

044
1☐ No
2☐ Yes

**19a. With the exception of music videos, did you watch on television or a video (VCR) tape dance such as ballet, modern, folk, or tap during the LAST 12 MONTHS?**

045
1☐ No – *Skip to item 20a*
Yes – **Was that on TV, VCR, or both?**
2☐ TV
3☐ VCR
4☐ Both

**b. About how many times did you do this (in the LAST 12 MONTHS)?**

046
☐☐☐ Number of times

**20a. (During the LAST 12 MONTHS,) Did you watch a program about artists, art works, or art museums on television or a video (VCR) tape?**

047
1☐ No – *Skip to item 21a*
Yes – **Was that on TV, VCR, or both?**
2☐ TV
3☐ VCR
4☐ Both

**b. About how many times did you do this (in the LAST 12 MONTHS)?**

048
☐☐☐ Number of times

**21a. I'm going to read a list of events that some people like to attend. If you could go to any of these events as often as you wanted, which ones would you go to MORE OFTEN than you do now? I'll read the list. Go to –**

*Mark (X) all that apply.*

053
1☐ **Jazz music performances**
2☐ **Classical music performances**
3☐ **Operas**
4☐ **Musical plays or operettas**
5☐ **Non-musical plays**
6☐ **Ballet performances**
7☐ **Dance performances other than ballet**
8☐ **Art museums or galleries**
9☐ None of these – *Skip to item 22a*

*If only one is chosen, skip to item 22a.*
*If more than one is chosen, ask –*

**b. Which of these would you like to do most?**

054
☐☐ Category number
00☐ No one thing most

**22a. The following questions are about your participation in other leisure activities.**

**Approximately how many hours of television do you watch on an average day?**

055
☐☐ Number of hours

**b. During the LAST 12 MONTHS, did YOU go out to the movies?**

056
1☐ No
2☐ Yes

**c. With the exception of youth sports, did you go to any amateur or professional sports events during the LAST 12 MONTHS?**

057
1☐ No
2☐ Yes

**d. During the LAST 12 MONTHS, did you go to an amusement or theme park, a carnival, or a similar place of entertainment?**

058
1☐ No
2☐ Yes

**e. During the LAST 12 MONTHS, did you jog, lift weights, walk, or participate in any other exercise program?**

059
1☐ No
2☐ Yes

**f. During the LAST 12 MONTHS, did you participate in any sports activity, such as softball, basketball, golf, bowling, skiing, or tennis?**

060
1☐ No
2☐ Yes

**g. Did you participate in any outdoor activities, such as camping, hiking, or canoeing during the LAST 12 MONTHS?**

061
1☐ No
2☐ Yes

**h. Did you do volunteer or charity work during the LAST 12 MONTHS?**

062
1☐ No
2☐ Yes

**i. Did you make repairs or improvements on your own home during the LAST 12 MONTHS?**

063
1☐ No
2☐ Yes

**j. Did you work with indoor plants or do any gardening for pleasure during the LAST 12 MONTHS?**

064
1☐ No
2☐ Yes

**23a. (During the LAST 12 MONTHS,) Did you work with pottery, ceramics, jewelry, or do any leatherwork or metalwork?**

065
1☐ No – *Skip to item 24a*
2☐ Yes

**b. Did you publicly display any of your works?**

066
1☐ No
2☐ Yes

**24a. (During the LAST 12 MONTHS,) Did you do any weaving, crocheting, quilting, needlepoint, or sewing?**

067 1☐No – *Skip to item 25a*
2☐Yes

**b. Did you publicly display any of your works?**

068 1☐No
2☐Yes

**25a. (During the LAST 12 MONTHS,) Did you make photographs, movies, or video tapes as an artistic activity?**

069 1☐No – *Skip to item 26a*
2☐Yes

**b. Did you publicly display any of your works?**

070 1☐No
2☐Yes

**26a. (During the LAST 12 MONTHS,) Did you do any painting, drawing, sculpture, or printmaking activities?**

071 1☐No – *Skip to item 27a*
2☐Yes

**b. Did you publicly display any of your works?**

072 1☐No
2☐Yes

**27a. With the exception of work or school, did you do any creative writing such as stories, poems, or plays during the LAST 12 MONTHS?**

073 1☐No – *Skip to item 28a*
2☐Yes

**b. Were any of your writings published?**

074 1☐No
2☐Yes

**28a. Did you write or compose any music during the LAST 12 MONTHS?**

075 1☐No – *Skip to item 29a*
2☐Yes

**b. Was your musical composition played in a public performance or rehearsed for a public performance?**

076 1☐No
2☐Yes

**29a. Do you own any original pieces of art, such as paintings, drawings, sculpture, prints, or lithographs?**

077 1☐No – *Skip to item 30a*
2☐Yes

**b. Did you purchase or acquire any of these pieces during the LAST 12 MONTHS?**

078 1☐No
2☐Yes

**30a. During the LAST 12 MONTHS, did you perform or rehearse any jazz music?**

079 1☐No – *Skip to item 31a*
2☐Yes

**30b. Did you play any jazz in a public performance or rehearse for a public performance?**

080 1☐No
2☐Yes

**31a. During the LAST 12 MONTHS, did you play any classical music?**

081 1☐No – *Skip to item 32a*
2☐Yes

**b. Did you play classical music in a public performance or rehearse for a public performance?**

082 1☐No
2☐Yes

**32a. During the LAST 12 MONTHS, did you sing any music from an opera?**

083 1☐No – *Skip to item 33a*
2☐Yes

**b. Did you sing in a public opera performance or rehearse for a public performance?**

084 1☐No
2☐Yes

**33a. During the LAST 12 MONTHS, did you sing music from a musical play or operetta?**

085 1☐No – *Skip to item 33c*
2☐Yes

**b. Did you sing in a public performance of a musical play or operetta or rehearse for a public performance?**

086 1☐No
2☐Yes

**c. During the LAST 12 MONTHS, did you sing in a public performance with a chorale, choir, or glee club or other type of vocal group, or rehearse for a public performance?**

087 1☐No
2☐Yes

**34. (During the LAST 12 MONTHS,) Did you act in a public performance of a non-musical play or rehearse for a public performance?**

088 1☐No
2☐Yes

**35a. (During the LAST 12 MONTHS,) Did you dance any ballet?**

089 1☐No – *Skip to item 36a*
2☐Yes

**b. Did you dance ballet in a public performance or rehearse for a public performance?**

090 1☐No
2☐Yes

**36a. (During the LAST 12 MONTHS,) Did you do any dancing other than ballet such as modern, folk, or tap?**

091 1☐No – *Skip to item 37a*
2☐Yes

**b. Did you dance modern, folk, or tap in a public performance?**

092 1☐No
2☐Yes

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**37a. I'm going to read a list of some types of music. As I read the list, tell me which of these types of music you like to listen to?**

*Mark (X) all that apply*

093
1 ☐ **Classical/Chamber music**
2 ☐ **Opera**
3 ☐ **Operetta/Broadway musicals/Show tunes**
4 ☐ **Jazz**
5 ☐ **Reggae (Reg gay)**
6 ☐ **Rap music**
094
7 ☐ **Soul**
8 ☐ **Blues/Rhythm and blues**
9 ☐ **Latin/Spanish/Salsa**
095
10 ☐ **Big band**
11 ☐ **Parade/Marching band**
12 ☐ **Country-western**
096
13 ☐ **Bluegrass**
14 ☐ **Rock**
15 ☐ **The music of a particular Ethnic/National tradition**
097
16 ☐ **Contemporary folk music**
17 ☐ **Mood/Easy listening**
18 ☐ **New age music**
098
19 ☐ **Choral/Glee club**
20 ☐ **Hymns/Gospel**
21 ☐ All
22 ☐ None/Don't like to listen to music – *Skip to item 38a*

**b.** *If only one category is marked in 37a, enter code in 37b without asking.* **Which of these do you like best?**

099 ☐☐ Category number
00 ☐ No one type best

**38a. Have you EVER taken lessons or classes in music – either voice training or playing an instrument?**

100
1 ☐ No – *Skip to item 39a*
2 ☐ Yes

**b. Did you take these lessons when you were –**
*Read categories. (Do not read category 4 if respondent is under 25 years old.)*
*Mark (X) all that apply.*

101
1 ☐ **Less than 12 years old**
2 ☐ **12-17 years old**
3 ☐ **18-24 years old**
4 ☐ **25 or older**

**CHECK ITEM A**
Refer to item 38b
Is box 1 or 2 marked in item 38b?
☐ No – *Skip to Check Item B*
☐ Yes – *Ask item 38c*

**38c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?**

102
1 ☐ Elementary/high school
2 ☐ Elsewhere
3 ☐ Both

**CHECK ITEM B**
Refer to item 38b
If box 4 is marked in item 38b, ASK item 38d.
If not – Is box 2 or 3 marked in item 38b AND the respondent is under 25 years old?
☐ No – *Skip to item 39a*
☐ Yes – *Ask item 38d*

**38d. Did you take any of these lessons or classes in the past year?**

103
1 ☐ No
2 ☐ Yes

**39a. (Have you EVER taken lessons or classes) in visual arts such as sculpture, painting, print making, photography, or film making?**

104
1 ☐ No – *Skip to item 40a*
2 ☐ Yes

**b. Did you take these lessons when you were –**
*Read categories. (Do not read category 4 if respondent is under 25 years old.)*
*Mark (X) all that apply*

105
1 ☐ **Less than 12 years old**
2 ☐ **12-17 years old**
3 ☐ **18-24 years old**
4 ☐ **25 or older**

**CHECK ITEM C**
Refer to item 39b
Is box 1 or 2 marked in item 39b?
☐ No – *Skip to Check Item D*
☐ Yes – *Ask item 39c*

**39c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?**

106
1 ☐ Elementary/high school
2 ☐ Elsewhere
3 ☐ Both

**CHECK ITEM D**
Refer to item 39b
If box 4 is marked in item 39b, ASK item 39d
If not – Is box 2 or 3 marked in item 39b AND the respondent is under 25 years old?
☐ No – *Skip to item 40a*
☐ Yes – *Ask item 39d*

**39d. Did you take any of these lessons or classes in the past year?**

107
1 ☐ No
2 ☐ Yes

**40a. (Have you EVER taken lessons or classes) in acting or theater?**

108
1 ☐ No – *Skip to item 41a*
2 ☐ Yes

**b. Did you take these lessons when you were –**
*Read categories. (Do not read category 4 if respondent is under 25 years old.)*
*Mark (X) all that apply.*

109
1 ☐ **Less than 12 years old**
2 ☐ **12-17 years old**
3 ☐ **18-24 years old**
4 ☐ **25 or older**

**CHECK ITEM E**
Refer to item 40b
Is box 1 or 2 marked in item 40b?
☐ No – *Skip to Check Item F*
☐ Yes – *Ask item 40c*

**40c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?**

110
1 ☐ Elementary/high school
2 ☐ Elsewhere
3 ☐ Both

**CHECK ITEM F**
Refer to item 40b
If box 4 is marked in item 40b, ASK item 40d.
If not – Is box 2 or 3 marked in item 40b AND the respondent is under 25 years old?
☐ No – *Skip to item 41a*
☐ Yes – *Ask item 40d*

**40d. Did you take any of these lessons or classes in the past year?**

111
1 ☐ No
2 ☐ Yes

**41a. (Have you EVER taken lessons or classes) in ballet?**

112
1 ☐ No – *Skip to item 42a*
2 ☐ Yes

**b. Did you take these lessons when you were –**
*Read categories. (Do not read category 4 if respondent is under 25 years old.) Mark (X) all that apply.*

113
1 ☐ **Less than 12 years old**
2 ☐ **12-17 years old**
3 ☐ **18-24 years old**
4 ☐ **25 or older**

**CHECK ITEM G**
Refer to item 41b
Is box 1 or 2 marked in item 41b?
☐ No – *Skip to Check Item H*
☐ Yes – *Ask item 41c*

**41c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?**

114
1 ☐ Elementary/high school
2 ☐ Elsewhere
3 ☐ Both

**CHECK ITEM H**
Refer to item 41b
If box 4 is marked in item 41b, ASK item 41d.
If not – Is box 2 or 3 marked in item 41b AND the respondent is under 25 years old?
☐ No – *Skip to item 42a*
☐ Yes – *Ask item 41d*

**41d. Did you take any of these lessons or classes in the past year?**

115
1 ☐ No
2 ☐ Yes

**42a. (Have you EVER taken lessons or classes) in dance, other than ballet such as modern, folk or tap?**

116
1 ☐ No – *Skip to item 43a*
2 ☐ Yes

**b. Did you take these lessons when you were –**
*Read categories. (Do not read category 4 if respondent is under 25 years old.) Mark (X) all that apply.*

117
1 ☐ **Less than 12 years old**
2 ☐ **12-17 years old**
3 ☐ **18-24 years old**
4 ☐ **25 or older**

**CHECK ITEM I**
Refer to item 42b
Is box 1 or 2 marked in item 42b?
☐ No – *Skip to Check Item J*
☐ Yes – *Ask item 42c*

**42c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?**

118
1 ☐ Elementary/high school
2 ☐ Elsewhere
3 ☐ Both

**CHECK ITEM J**
Refer to item 42b
If box 4 is marked in item 42b, ASK item 42d.
If not – Is box 2 or 3 marked in item 42b AND the respondent is under 25 years old?
☐ No – *Skip to item 43a*
☐ Yes – *Ask item 42d*

**42d. Did you take any of these lessons or classes in the past year?**

119
1 ☐ No
2 ☐ Yes

**43a. Have you EVER taken lessons or classes in creative writing?**

120
1 ☐ No – *Skip to item 44a*
2 ☐ Yes

**b. Did you take these lessons when you were –**
*Read categories. (Do not read category 4 if respondent is under 25 years old.) Mark (X) all that apply.*

121
1 ☐ **Less than 12 years old**
2 ☐ **12-17 years old**
3 ☐ **18-24 years old**
4 ☐ **25 or older**

**CHECK ITEM K**
Refer to item 43b
Is box 1 or 2 marked in item 43b?
☐ No – *Skip to Check Item L*
☐ Yes – *Ask item 43c*

**43c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?**

122
1 ☐ Elementary/high school
2 ☐ Elsewhere
3 ☐ Both

**CHECK ITEM L**
Refer to item 43b
If box 4 is marked in item 43b, ASK item 43d.
If not – Is box 2 or 3 marked in item 43b AND the respondent is under 25 years old?
☐ No – *Skip to item 44a*
☐ Yes – *Ask item 43d*

**43d. Did you take any of these lessons or classes in the past year?**

123
1 ☐ No
2 ☐ Yes

**44a. (Have you EVER taken a class) in art appreciation or art history?**

124
1 ☐ No – *Skip to item 45a*
2 ☐ Yes

**b. Did you take this class when you were –**
*Read categories. (Do not read category 4 if respondent is under 25 years old.) Mark (X) all that apply.*

125
1 ☐ **Less than 12 years old**
2 ☐ **12-17 years old**
3 ☐ **18-24 years old**
4 ☐ **25 or older**

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**CHECK ITEM M**
Refer to item 44b
Is box 1 or 2 marked in item 44b?
☐ No – *Skip to Check Item N*
☐ Yes – *Ask item 44c*

**44c. Was this class offered by the elementary or high school you were attending or did you take this class elsewhere?**

126
1 ☐ Elementary/high school
2 ☐ Elsewhere
3 ☐ Both

**CHECK ITEM N**
Refer to item 44b
If box 4 is marked in item 44b, ASK item 44d.
If not – Is box 2 or 3 marked in item 44b AND the respondent is under 25 years old?
☐ No – *Skip to item 45a*
☐ Yes – *Ask item 44d*

**44d. Did you take any of these lessons or classes in the past year?**

127
1 ☐ No
2 ☐ Yes

**45a. (Have you EVER taken a class) in music appreciation?**

128
1 ☐ No – *Skip to item 46a*
2 ☐ Yes

**b. Did you take this class when you were –**
*Read categories. (Do not read category 4 if respondent is under 25 years old.) Mark (X) all that apply.*

129
1 ☐ **Less than 12 years old**
2 ☐ **12–17 years old**
3 ☐ **18–24 years old**
4 ☐ **25 or older**

**CHECK ITEM O**
Refer to item 45b
Is box 1 or 2 marked in item 45b?
☐ No – *Skip to Check Item P*
☐ Yes – *Ask item 45c*

**45c. Was this class offered by the elementary or high school you were attending or did you take this class elsewhere?**

130
1 ☐ Elementary/high school
2 ☐ Elsewhere
3 ☐ Both

**CHECK ITEM P**
Refer to item 45b
If box 4 is marked in item 45b, ASK item 45d.
If not – Is box 2 or 3 marked in item 45b AND the respondent is under 25 years old?
☐ No – *Skip to item 46a*
☐ Yes – *Ask item 45d*

**45d. Did you take this class in the past year?**

131
1 ☐ No
2 ☐ Yes

**46a. What is the highest grade (or year) of regular school your FATHER completed?**

132
01 ☐ 7th grade or less
02 ☐ 8th grade
03 ☐ 9th–11th grades
04 ☐ 12th grade
05 ☐ College (did not complete)
06 ☐ Completed college (4+ years)
07 ☐ Post graduate degree (M.A., Ph.D., M.D., J.D., etc.)
08 ☐ Don't know

**b. What is the highest grade (or year) of regular school your MOTHER completed?**

133
01 ☐ 7th grade or less
02 ☐ 8th grade
03 ☐ 9th–11th grades
04 ☐ 12th grade
05 ☐ College (did not complete)
06 ☐ Completed college (4+ years)
07 ☐ Post graduate degree (M.A., Ph.D., M.D., J.D., etc.)
08 ☐ Don't know

**CHECK ITEM Q**
Is this the LAST household member to be interviewed?
☐ No – *Go back to the NCS-1 and interview the next eligible NCS household member*
☐ Yes – *END INTERVIEW*

Notes

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# Appendix B

# Additional Tables

## TABLE B-1. Arts Participation by Age Cohort and Survey Year

| Age Cohort | SPPA | Total | Classical | Jazz | Opera | Musicals | Ballet | Theater | Museum |
|---|---|---|---|---|---|---|---|---|---|
| | | | Percent Participating | | | | | | |
| Pre-1916 | '82 | 21,772,920 | 9.7 | 1.8 | 2.8 | 11.5 | 2.4 | 7.8 | 11.7 |
| | '92 | 9,817,724 | 6.8 | 1.6 | 1.8 | 7.9 | 2.1 | 5.2 | 8.3 |
| 1916–20 | '82 | 9,625,404 | 11.4 | 3.5 | 2.8 | 16.5 | 3.3 | 10.6 | 16.0 |
| | '92 | 8,694,448 | 14.9 | 3.7 | 4.2 | 13.4 | 3.5 | 10.6 | 17.8 |
| 1921–25 | '82 | 12,403,668 | 13.3 | 4.9 | 4.2 | 20.0 | 4.1 | 11.3 | 19.9 |
| | '92 | 10,357,480 | 13.9 | 5.2 | 3.2 | 17.7 | 4.8 | 14.9 | 20.4 |
| 1926–30 | '82 | 12,393,816 | 13.7 | 5.3 | 3.7 | 19.6 | 4.0 | 13.9 | 20.3 |
| | '92 | 11,305,700 | 13.4 | 8.4 | 4.1 | 20.1 | 4.1 | 15.0 | 22.8 |
| 1931–35 | '82 | 12,216,480 | 15.5 | 7.8 | 4.2 | 22.6 | 3.9 | 14.6 | 21.4 |
| | '92 | 11,845,456 | 14.9 | 7.5 | 4.4 | 18.5 | 5.7 | 15.6 | 25.7 |
| 1936–40 | '82 | 12,433,224 | 16.5 | 7.7 | 4.6 | 20.9 | 5.0 | 12.7 | 25.5 |
| | '92 | 12,283,096 | 15.4 | 8.2 | 4.3 | 22.1 | 5.2 | 14.3 | 26.7 |
| 1941–45 | '82 | 14,600,664 | 17.4 | 7.6 | 3.2 | 24.4 | 6.2 | 15.8 | 26.9 |
| | '92 | 14,529,648 | 18.4 | 10.6 | 4.5 | 22.2 | 4.6 | 18.0 | 28.1 |
| 1946–50 | '82 | 18,580,872 | 14.8 | 10.3 | 3.0 | 21.6 | 6.0 | 15.1 | 28.4 |
| | '92 | 16,965,844 | 15.6 | 11.7 | 4.2 | 22.1 | 5.3 | 16.1 | 31.3 |
| 1951–55 | '82 | 19,112,880 | 12.7 | 13.7 | 2.8 | 19.6 | 4.8 | 10.9 | 25.5 |
| | '92 | 20,700,372 | 12.5 | 13.1 | 3.0 | 18.0 | 5.1 | 14.3 | 31.0 |
| 1956–60 | '82 | 21,171,948 | 11.9 | 17.2 | 2.4 | 17.9 | 4.5 | 11.5 | 25.1 |
| | '92 | 22,450,932 | 10.9 | 13.1 | 3.6 | 18.9 | 6.1 | 12.7 | 28.8 |
| 1961–65 | '82 | 15,536,604 | 11.1 | 18.0 | 1.8 | 15.7 | 3.7 | 10.9 | 21.6 |
| | '92 | 19,956,384 | 9.9 | 12.9 | 2.5 | 14.5 | 4.8 | 12.4 | 29.2 |
| 1966–70 | '92 | 15,740,452 | 10.7 | 15.1 | 2.8 | 16.5 | 4.4 | 12.5 | 30.0 |
| 1971+ | '92 | 11,028,528 | 8.6 | 9.5 | 2.4 | 15.1 | 5.3 | 12.3 | 26.5 |

### TABLE B-2. Arts Participation Rates (Average of 1982 and 1992) by Age Cohort and Educational Level

| Age Cohort | Educational Level | Classical | Jazz | Opera | Musicals | Ballet | Theater | Museum |
|---|---|---|---|---|---|---|---|---|
| Pre-1916 | High school/less | 5.3 | 1.1 | 1.6 | 6.9 | 1.6 | 4.2 | 6.3 |
| | College/more | 23.0 | 4.2 | 6.1 | 24.0 | 4.9 | 18.0 | 28.0 |
| 1916–20 | High school/less | 6.7 | 1.5 | 1.8 | 10.0 | 1.2 | 6.3 | 9.6 |
| | College/more | 33.0 | 10.0 | 8.7 | 31.0 | 11.0 | 24.0 | 40.0 |
| 1921–25 | High school/less | 7.0 | 3.1 | 1.9 | 13.0 | 2.7 | 8.3 | 12.0 |
| | College/more | 30.0 | 10.0 | 8.6 | 33.0 | 8.7 | 25.0 | 41.0 |
| 1926–30 | High school/less | 7.4 | 4.0 | 1.8 | 13.0 | 2.1 | 8.6 | 13.0 |
| | College/more | 28.0 | 13.0 | 8.8 | 34.0 | 8.4 | 28.0 | 40.0 |
| 1931–35 | High school/less | 6.5 | 4.1 | 1.5 | 12.0 | 1.9 | 7.4 | 12.0 |
| | College/more | 31.0 | 14.0 | 9.4 | 36.0 | 9.8 | 29.0 | 43.0 |
| 1936–40 | High school/less | 6.0 | 3.8 | 1.6 | 11.0 | 2.3 | 5.4 | 14.0 |
| | College/more | 32.0 | 15.0 | 9.0 | 38.0 | 9.7 | 26.0 | 45.0 |
| 1941–45 | High school/less | 6.6 | 3.3 | 1.5 | 12.0 | 1.5 | 7.6 | 12.0 |
| | College/more | 31.0 | 16.0 | 6.7 | 37.0 | 10.0 | 28.0 | 46.0 |
| 1946–50 | High school/less | 6.0 | 4.8 | 1.2 | 10.0 | 2.2 | 6.6 | 13.0 |
| | College/more | 24.0 | 17.0 | 5.7 | 32.0 | 8.9 | 24.0 | 45.0 |
| 1951–55 | High school/less | 4.7 | 6.2 | 0.8 | 8.6 | 2.2 | 4.1 | 13.0 |
| | College/more | 20.0 | 20.0 | 4.8 | 28.0 | 7.5 | 20.0 | 42.0 |
| 1956–60 | High school/less | 4.3 | 8.0 | 0.9 | 8.6 | 1.9 | 4.2 | 13.0 |
| | College/more | 18.0 | 22.0 | 5.1 | 28.0 | 8.7 | 20.0 | 41.0 |
| 1961–65 | High school/less | 4.5 | 8.7 | 1.0 | 7.4 | 1.3 | 4.8 | 13.0 |
| | College/more | 18.0 | 23.0 | 3.5 | 24.0 | 7.9 | 20.0 | 41.0 |
| 1966–70 | High school/less | 2.2 | 6.1 | 1.0 | 8.1 | 1.8 | 3.7 | 13.0 |
| | College/more | 18.0 | 23.0 | 4.3 | 24.0 | 6.6 | 20.0 | 44.0 |
| 1971+ | High school/less | 3.4 | 6.2 | 2.1 | 10.0 | 2.3 | 6.2 | 18.0 |
| | College/more | 16.0 | 14.0 | 2.8 | 22.0 | 9.4 | 21.0 | 38.0 |

## TABLE B-3. Arts Participation Rates (Average of 1982 and 1992) by Age Cohort and Annual Family Income

| Age Cohort | Income | Classical | Jazz | Opera | Musicals | Ballet | Theater | Museum |
|---|---|---|---|---|---|---|---|---|
| Pre-1916 | < $30,000 | 6.0 | 1.0 | 1.0 | 6.6 | 1.8 | 3.5 | 5.6 |
| | $30,000+ | 8.7 | 5.4 | 6.5 | 15.2 | 3.3 | 13.0 | 21.7 |
| 1916–20 | < $30,000 | 11.3 | 2.4 | 3.5 | 11.8 | 2.1 | 8.3 | 12.5 |
| | $30,000+ | 28.7 | 7.4 | 7.4 | 18.9 | 9.0 | 19.7 | 36.1 |
| 1921–25 | < $30,000 | 10.1 | 5.1 | 2.1 | 14.0 | 4.3 | 13.1 | 14.8 |
| | $30,000+ | 25.7 | 6.6 | 5.9 | 27.6 | 7.2 | 19.1 | 37.5 |
| 1926–30 | < $30,000 | 8.4 | 5.3 | 1.9 | 14.0 | 1.6 | 10.2 | 14.9 |
| | $30,000+ | 19.6 | 13.6 | 7.5 | 29.1 | 6.8 | 20.8 | 36.2 |
| 1931–35 | < $30,000 | 7.8 | 4.5 | 2.8 | 11.2 | 2.3 | 8.7 | 16.8 |
| | $30,000+ | 22.5 | 11.5 | 7.0 | 27.3 | 9.4 | 22.7 | 34.2 |
| 1936–40 | < $30,000 | 5.6 | 2.6 | 0.7 | 10.8 | 1.6 | 5.9 | 12.8 |
| | $30,000+ | 23.1 | 11.9 | 6.6 | 30.3 | 7.3 | 19.1 | 36.7 |
| 1941–45 | < $30,000 | 8.0 | 6.0 | 0.9 | 9.2 | 0.9 | 6.9 | 14.6 |
| | $30,000+ | 24.1 | 13.0 | 7.1 | 29.7 | 6.9 | 24.5 | 34.2 |
| 1946–50 | < $30,000 | 9.9 | 6.7 | 2.4 | 11.2 | 3.5 | 8.5 | 19.5 |
| | $30,000+ | 19.0 | 14.4 | 4.9 | 27.7 | 6.1 | 20.0 | 38.1 |
| 1951–55 | < $30,000 | 10.2 | 9.6 | 2.0 | 10.0 | 2.7 | 9.0 | 19.0 |
| | $30,000+ | 14.3 | 15.5 | 3.7 | 22.9 | 6.9 | 17.9 | 39.0 |
| 1956–60 | < $30,000 | 6.0 | 11.0 | 1.0 | 11.7 | 4.0 | 7.8 | 21.0 |
| | $30,000+ | 15.2 | 14.7 | 5.6 | 24.9 | 8.1 | 16.3 | 35.5 |
| 1961–65 | < $30,000 | 6.5 | 9.9 | 1.5 | 8.9 | 3.0 | 9.6 | 21.2 |
| | $30,000+ | 13.5 | 16.0 | 3.2 | 20.8 | 6.8 | 15.3 | 37.8 |
| 1966–70 | < $30,000 | 10.1 | 12.7 | 3.0 | 13.6 | 3.0 | 12.0 | 25.8 |
| | $30,000+ | 12.5 | 20.3 | 2.5 | 21.2 | 6.4 | 13.6 | 39.0 |
| 1971+ | < $30,000 | 6.7 | 7.8 | 1.9 | 12.8 | 4.3 | 11.6 | 25.2 |
| | $30,000+ | 12.1 | 12.8 | 3.9 | 18.7 | 7.0 | 15.2 | 28.8 |

## TABLE B-4. Arts Participation Rates (Average of 1982 and 1992) by Age Cohort and Number of Children

| Age Cohort | Number of Children | Classical | Jazz | Opera | Musicals | Ballet | Theater | Museum |
|---|---|---|---|---|---|---|---|---|
| Pre-1916 | 0 | 8.9 | 1.7 | 2.4 | 10.0 | 2.2 | 6.8 | 11.0 |
| | 1 | | | | | | | |
| | 2 | | | | | | | |
| 1916–20 | 0 | 13.0 | 3.6 | 3.3 | 15.0 | 3.4 | 11.0 | 16.0 |
| | 1 | | | | 33.0 | | | 33.0 |
| | 2 | 33.0 | | | | | | |
| 1921–25 | 0 | 14.0 | 4.9 | 3.8 | 19.0 | 4.3 | 13.0 | 20.0 |
| | 1 | 9.0 | 7.3 | 3.6 | 15.0 | 5.4 | 5.4 | 24.0 |
| | 2 | | | | | 17.0 | 17.0 | |
| 1926–30 | 0 | 13.0 | 6.6 | 3.8 | 20.0 | 4.0 | 14.0 | 21.0 |
| | 1 | 7.5 | 7.5 | 1.7 | 12.0 | 1.7 | 6.7 | 22.0 |
| | 2 | | | | 6.5 | | | 6.5 |
| 1931–35 | 0 | 15.0 | 7.8 | 4.0 | 21.0 | 4.9 | 15.0 | 23.0 |
| | 1 | 15.0 | 4.9 | 6.3 | 16.0 | 1.4 | 15.0 | 18.0 |
| | 2 | 6.2 | 6.2 | | 4.1 | 4.1 | 4.1 | 12.0 |
| 1936–40 | 0 | 16.0 | 8.1 | 4.6 | 21.0 | 4.7 | 13.0 | 25.0 |
| | 1 | 14.0 | 7.3 | 2.9 | 22.0 | 4.6 | 12.0 | 28.0 |
| | 2 | 12.0 | 3.7 | 2.8 | 12.0 | 7.5 | 12.0 | 20.0 |
| 1941–45 | 0 | 18.0 | 11.0 | 4.1 | 22.0 | 4.6 | 17.0 | 27.0 |
| | 1 | 18.0 | 6.1 | 3.2 | 25.0 | 7.9 | 18.0 | 26.0 |
| | 2 | 17.0 | 6.1 | 3.5 | 24.0 | 5.7 | 16.0 | 26.0 |
| 1946–50 | 0 | 16.0 | 13.0 | 4.0 | 23.0 | 6.1 | 18.0 | 31.0 |
| | 1 | 11.0 | 7.9 | 2.7 | 19.0 | 4.2 | 12.0 | 26.0 |
| | 2 | 16.0 | 8.7 | 2.9 | 21.0 | 6.3 | 14.0 | 29.0 |
| 1951–55 | 0 | 16.0 | 18.0 | 3.8 | 22.0 | 5.4 | 15.0 | 33.0 |
| | 1 | 11.0 | 11.0 | 2.1 | 16.0 | 4.5 | 11.0 | 26.0 |
| | 2 | 9.2 | 7.8 | 2.2 | 15.0 | 4.1 | 9.8 | 21.0 |
| 1956–60 | 0 | 14.0 | 21.0 | 3.9 | 22.0 | 6.4 | 16.0 | 32.0 |
| | 1 | 8.4 | 8.5 | 1.6 | 12.0 | 2.7 | 6.0 | 21.0 |
| | 2 | 7.7 | 9.2 | 2.2 | 17.0 | 4.9 | 9.6 | 21.0 |
| 1961–65 | 0 | 13.0 | 19.0 | 2.7 | 18.0 | 4.9 | 14.0 | 29.0 |
| | 1 | 6.3 | 8.9 | 2.0 | 10.0 | 3.3 | 8.1 | 20.0 |
| | 2 | 4.2 | 6.7 | 0.7 | 6.7 | 2.6 | 7.1 | 20.0 |
| 1966–70 | 0 | 14.0 | 19.0 | 3.2 | 20.0 | 5.0 | 15.0 | 36.0 |
| | 1 | 2.5 | 8.7 | 1.2 | 12.0 | 2.5 | 5.6 | 20.0 |
| | 2 | 2.6 | 5.2 | | 5.8 | | 3.9 | 9.7 |
| 1971+ | 0 | 9.7 | 11.0 | 2.2 | 16.0 | 5.6 | 14.0 | 28.0 |
| | 1 | | | 1.7 | 6.7 | 1.7 | 5.0 | 12.0 |
| | 2 | | 4.8 | | | | | 9.5 |

## TABLE B-5. Percent and Number Liking Various Types of Music by Age Cohort

| Like to Listen? | Age Cohort | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Pre-1916 | 1916–20 | 1921–25 | 1926–30 | 1931–35 | 1936–40 | 1941–45 | 1946–50 | 1951–55 | 1956–60 | 1961–65 | 1966–70 | 1971+ |
| **Country/Western** | **40.0** | **54.8** | **52.6** | **54.4** | **60.7** | **63.1** | **61.7** | **54.7** | **54.0** | **51.5** | **50.0** | **46.1** | **36.6** |
| Don't listen | 2,582,076 | 1,706,796 | 2,290,316 | 2,319,492 | 2,013,144 | 1,998,556 | 2,465,372 | 3,413,592 | 4,347,224 | 5,091,212 | 4,536,868 | 3,647,000 | 3,107,244 |
| Like to listen | 1,721,384 | 2,071,496 | 2,538,312 | 2,771,720 | 3,107,244 | 3,413,592 | 3,967,936 | 4,128,404 | 5,105,800 | 5,412,148 | 4,536,868 | 3,121,832 | 1,794,324 |
| **Easy Listening** | **32.9** | **48.3** | **56.8** | **59.0** | **54.7** | **52.0** | **55.3** | **55.5** | **52.2** | **50.6** | **48.2** | **43.8** | **34.5** |
| Don't listen | 2,888,424 | 1,954,792 | 2,086,084 | 2,086,084 | 2,319,492 | 2,596,664 | 2,873,836 | 3,355,240 | 4,522,280 | 5,193,328 | 4,697,336 | 3,807,468 | 3,209,360 |
| Like to listen | 1,415,036 | 1,823,500 | 2,742,544 | 3.005,128 | 2,800,896 | 2,815,484 | 3,559,472 | 4,186,756 | 4,930,744 | 5,310,032 | 4,376,400 | 2,961,364 | 1,692,208 |
| **Gospel** | **51.5** | **47.9** | **55.9** | **50.1** | **52.7** | **47.4** | **45.4** | **39.5** | **37.3** | **34.0** | **31.2** | **25.4** | **21.4** |
| Don't listen | 2,086,084 | 1,969,380 | 2,129,848 | 2,538,312 | 2,421,608 | 2,844,660 | 3,515,708 | 4,566,044 | 5,922,728 | 6,929,300 | 6,243,664 | 5,047,448 | 3,851,232 |
| Like to listen | 2,217,376 | 1,808,912 | 2,698,780 | 2,552,900 | 2,698,780 | 2,567,488 | 2,917,600 | 2,975,952 | 3,530,296 | 3,574,060 | 2,830,072 | 1,721,384 | 1,050,336 |
| **Big Band** | **40.3** | **52.9** | **62.5** | **63.3** | **53.3** | **45.3** | **43.3** | **38.5** | **29.5** | **28.6** | **21.9** | **17.2** | **9.8** |
| Don't listen | 2,567,488 | 1,779,736 | 1,808,912 | 1,867,264 | 2,392,432 | 2,961,364 | 3,647,000 | 4,638,984 | 6,666,716 | 7,498,232 | 7,089,768 | 5,601,792 | 4,420,164 |
| Like to listen | 1,735,972 | 1,998,556 | 3,019,716 | 3,223,948 | 2,727,956 | 2,450,784 | 2,786,308 | 2,903,012 | 2,786,308 | 3,005,128 | 1,983,968 | 1,167,040 | 481,404 |
| **Blues** | **16.9** | **29.7** | **34.7** | **39.8** | **33.9** | **34.0** | **41.7** | **41.8** | **44.1** | **48.9** | **43.7** | **42.0** | **37.8** |
| Don't listen | 3,574,060 | 2,655,016 | 3,151,008 | 3,063,480 | 3,384,416 | 3,574,060 | 3,749,116 | 4,390,988 | 5,280,856 | 5,368,384 | 5,105,800 | 3,924,172 | 3,048,892 |
| Like to listen | 729,400 | 1,123,276 | 1,677,620 | 2,027,732 | 1,735,972 | 1,838,088 | 2,684,192 | 3,151,008 | 4,172,168 | 5,134,976 | 3,967,936 | 2,844,660 | 1,852,676 |
| **Rock** | **5.1** | **5.4** | **8.5** | **14.6** | **14.5** | **22.9** | **38.1** | **54.5** | **56.5** | **57.1** | **60.8** | **67.0** | **69.3** |
| Don't listen | 4,084,640 | 3,574,060 | 4,420,164 | 4,347,224 | 4,376,400 | 4,172,168 | 3,982,524 | 3,428,180 | 4,113,816 | 4,507,692 | 3,559,472 | 2,231,964 | 1,502,564 |
| Like to listen | 218,820 | 204,232 | 408,464 | 743,988 | 743,988 | 1,239,980 | 2,450,784 | 4,113,816 | 5,339,208 | 5,995,668 | 5,514,264 | 4,536,868 | 3,399,004 |
| **Classical** | **23.7** | **39.0** | **42.6** | **43.8** | **45.9** | **35.6** | **38.1** | **39.3** | **35.5** | **33.5** | **24.4** | **26.3** | **22.3** |
| Don't listen | 3,282,300 | 2,304,904 | 2,771,720 | 2,859,248 | 2,771,720 | 3,486,532 | 3,982,524 | 4,580,632 | 6,097,784 | 6,987,652 | 6,856,360 | 4,989,096 | 3,807,468 |
| Like to listen | 1,021,160 | 1,473,388 | 2,056,908 | 2,231,964 | 2,348,668 | 1,925,616 | 2,450,784 | 2,961,364 | 3,355,240 | 3,515,708 | 2,217,376 | 1,779,736 | 1,094,100 |
| **Musicals** | **24.7** | **35.9** | **42.0** | **43.0** | **37.9** | **36.9** | **37.6** | **31.3** | **26.1** | **23.3** | **19.5** | **19.0** | **12.5** |
| Don't listen | 3,238,536 | 2,421,608 | 2,800,896 | 2,903,012 | 3,180,184 | 3,413,592 | 4,011,700 | 5,178,740 | 6,987,652 | 8,052,576 | 7,308,588 | 5,485,088 | 4,288,872 |
| Like to listen | 1,064,924 | 1,356,684 | 2,027,732 | 2,188,200 | 1,940,204 | 1,998,556 | 2,421,608 | 2,363,256 | 2,465,372 | 2,450,784 | 1,765,148 | 1,283,744 | 612,696 |
| **Bluegrass** | **18.3** | **28.6** | **37.5** | **34.7** | **35.9** | **36.7** | **36.1** | **35.8** | **35.2** | **34.9** | **23.2** | **17.2** | **13.1** |
| Don't listen | 3,515,708 | 2,698,780 | 3,019,716 | 3,326,064 | 3,282,300 | 3,428,180 | 4,113,816 | 4,843,216 | 6,126,960 | 6,841,772 | 6,973,064 | 5,601,792 | 4,259,696 |
| Like to listen | 787,752 | 1,079,512 | 1,808,912 | 1,765,148 | 1,838,088 | 1,983,968 | 2,319,492 | 2,698,780 | 3,326,064 | 3,661,588 | 2,100,672 | 1,167,040 | 641,872 |
| **Folk Music** | **12.9** | **19.3** | **27.5** | **29.5** | **28.2** | **25.9** | **33.8** | **31.1** | **26.5** | **26.3** | **16.9** | **12.9** | **7.4** |
| Don't listen | 3,749,116 | 3,048,892 | 3,501,120 | 3,588,648 | 3,676,176 | 4,011,700 | 4,259,696 | 5,193,328 | 6,943,888 | 7,746,228 | 7,541,996 | 5,893,552 | 4,536,868 |
| Like to listen | 554,344 | 729,400 | 1,327,508 | 1,502,564 | 1,444,212 | 1,400,448 | 2,173,612 | 2,348,668 | 2,509,136 | 2,757,132 | 1,531,740 | 875,280 | 364,700 |

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## TABLE B-6. Percent and Number Liking Various Types of Music by Age Cohort and Extent of Arts Participation

| | | Pre-1916 | | | | 1916–20 | | | | 1921–25 | | | | 1926–30 | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | None | | One or More | | None | | One or More | | None | | One or More | | None | | One or More | |
| Country/ Western | Don't listen | 2,159,024 | 60.2% | 423,052 | 59.2% | 1,196,216 | 48.5% | 510,580 | 38.9% | 1,444,212 | 49.5% | 846,104 | 44.3% | 1,283,744 | 43.1% | 1,035,748 | 49.0% |
| | Like to listen | 1,429,624 | 39.8 | 291,760 | 40.8 | 1,269,156 | 51.5 | 802,340 | 61.1 | 1,473,388 | 50.5 | 1,064,924 | 55.7 | 1,692,208 | 56.9 | 1,079,512 | 51.0 |
| Easy Listening | Don't listen | 2,611,252 | 72.8 | 277,172 | 38.8 | 1,517,152 | 61.5 | 437,640 | 33.3 | 1,531,740 | 52.5 | 554,344 | 29.0 | 1,458,800 | 49.0 | 627,284 | 29.7 |
| | Like to listen | 977,396 | 27.2 | 437,640 | 61.2 | 948,220 | 38.5 | 875,280 | 66.7 | 1,385,860 | 47.5 | 1,356,684 | 71.0 | 1,517,152 | 51.0 | 1,487,976 | 70.3 |
| Gospel Music | Don't listen | 1,735,972 | 48.4 | 350,112 | 49.0 | 1,371,272 | 55.6 | 598,108 | 45.6 | 1,356,684 | 46.5 | 773,164 | 40.5 | 1,590,092 | 53.4 | 948,220 | 44.8 |
| | Like to listen | 1,852,676 | 51.6 | 364,700 | 51.0 | 1,094,100 | 44.4 | 714,812 | 54.4 | 1,560,916 | 53.5 | 1,137,864 | 59.5 | 1,385,860 | 46.6 | 1,167,040 | 55.2 |
| Big Band | Don't listen | 2,392,432 | 66.7 | 175,056 | 24.5 | 1,429,624 | 58.0 | 350,112 | 26.7 | 1,429,624 | 49.0 | 379,288 | 19.8 | 1,429,624 | 48.0 | 437,640 | 20.7 |
| | Like to listen | 1,196,216 | 33.3 | 539,756 | 75.5 | 1,035,748 | 42.0 | 962,808 | 73.3 | 1,487,976 | 51.0 | 1,531,740 | 80.2 | 1,546,328 | 52.0 | 1,677,620 | 79.3 |
| Blues | Don't listen | 3,180,184 | 88.6 | 393,876 | 55.1 | 1,867,264 | 75.7 | 787,752 | 60.0 | 2,217,376 | 76.0 | 933,632 | 48.9 | 2,100,672 | 70.6 | 962,808 | 45.5 |
| | Like to listen | 408,464 | 11.4 | 320,936 | 44.9 | 598,108 | 24.3 | 525,168 | 40.0 | 700,224 | 24.0 | 977,396 | 51.1 | 875,280 | 29.4 | 1,152,452 | 54.5 |
| Rock | Don't listen | 3,428,180 | 95.5 | 656,460 | 91.8 | 2,377,844 | 96.4 | 1,196,216 | 91.1 | 2,771,720 | 95.0 | 1,648,444 | 86.3 | 2,655,016 | 89.2 | 1,692,208 | 80.0 |
| | Like to listen | 160,468 | 4.5 | 58,352 | 8.2 | 87,528 | 3.6 | 116,704 | 8.9 | 145,880 | 5.0 | 262,584 | 13.7 | 320,936 | 10.8 | 423,052 | 20.0 |
| Classical | Don't listen | 2,990,540 | 83.3 | 291,760 | 40.8 | 1,750,560 | 71.0 | 554,344 | 42.2 | 2,100,672 | 72.0 | 671,048 | 35.1 | 2,100,672 | 70.6 | 758,576 | 35.9 |
| | Like to listen | 598,108 | 16.7 | 423,052 | 59.2 | 714,812 | 29.0 | 758,576 | 57.8 | 816,928 | 28.0 | 1,239,980 | 64.9 | 875,280 | 29.4 | 1,356,684 | 64.1 |
| Musicals | Don't listen | 2,990,540 | 83.3 | 247,996 | 34.7 | 1,852,676 | 75.1 | 568,932 | 43.3 | 2,042,320 | 70.0 | 758,576 | 39.7 | 2,173,612 | 73.0 | 729,400 | 34.5 |
| | Like to listen | 598,108 | 16.7 | 466,816 | 65.3 | 612,696 | 24.9 | 743,988 | 56.7 | 875,280 | 30.0 | 1,152,452 | 60.3 | 802,340 | 27.0 | 1,385,860 | 65.5 |
| Bluegrass | Don't listen | 2,975,952 | 82.9 | 539,756 | 75.5 | 1,823,500 | 74.0 | 875,280 | 66.7 | 1,881,852 | 64.5 | 1,137,864 | 59.5 | 1,983,968 | 66.7 | 1,342,096 | 63.4 |
| | Like to listen | 612,696 | 17.1 | 175,056 | 24.5 | 641,872 | 26.0 | 437,640 | 33.3 | 1,035,748 | 35.5 | 773,164 | 40.5 | 991,984 | 33.3 | 773,164 | 36.6 |
| Folk Music | Don't listen | 3,180,184 | 88.6 | 568,932 | 79.6 | 2,071,496 | 84.0 | 977,396 | 74.4 | 2,334,080 | 80.0 | 1,167,040 | 61.1 | 2,304,904 | 77.5 | 1,283,744 | 60.7 |
| | Like to listen | 408,464 | 11.4 | 145,880 | 20.4 | 393,876 | 16.0 | 335,524 | 25.6 | 583,520 | 20.0 | 743,988 | 38.9 | 671,048 | 22.5 | 831,516 | 39.3 |
| Jazz | Don't listen | 3,165,596 | 88.2 | 393,876 | 55.1 | 2,056,908 | 83.4 | 860,692 | 65.6 | 2,479,960 | 85.0 | 1,210,804 | 63.4 | 2,334,080 | 78.4 | 1,050,336 | 49.7 |
| | Like to listen | 423,052 | 11.8 | 320,936 | 44.9 | 408,464 | 16.6 | 452,228 | 34.4 | 437,640 | 15.0 | 700,224 | 36.6 | 641,872 | 21.6 | 1,064,924 | 50.3 |
| Soul | Don't listen | 3,544,884 | 98.8 | 685,636 | 95.9 | 2,290,316 | 92.9 | 1,225,392 | 93.3 | 2,669,604 | 91.5 | 1,648,444 | 86.3 | 2,698,780 | 90.7 | 1,779,736 | 84.1 |
| | Like to listen | 43,764 | 1.2 | 29,176 | 4.1 | 175,056 | 7.1 | 87,528 | 6.7 | 247,996 | 8.5 | 262,584 | 13.7 | 277,172 | 9.3 | 335,524 | 15.9 |
| Ethnic Music | Don't listen | 3,180,184 | 88.6 | 481,404 | 67.3 | 1,911,028 | 77.5 | 962,808 | 73.3 | 2,436,196 | 83.5 | 1,137,864 | 59.5 | 2,304,904 | 77.5 | 1,444,212 | 68.3 |
| | Like to listen | 408,464 | 11.4 | 233,408 | 32.7 | 554,344 | 22.5 | 350,112 | 26.7 | 481,404 | 16.5 | 773,164 | 40.5 | 671,048 | 22.5 | 671,048 | 31.7 |
| Latin/ Salsa | Don't listen | 3,223,948 | 89.8 | 481,404 | 67.3 | 2,159,024 | 87.6 | 1,050,336 | 80.0 | 2,582,076 | 88.5 | 1,196,216 | 62.6 | 2,509,136 | 84.3 | 1,385,860 | 65.5 |
| | Like to listen | 364,700 | 10.2 | 233,408 | 32.7 | 306,348 | 12.4 | 262,584 | 20.0 | 335,524 | 11.5 | 714,812 | 37.4 | 466,816 | 15.7 | 729,400 | 34.5 |
| Marching Band | Don't listen | 2,975,952 | 82.9 | 408,464 | 57.1 | 1,823,500 | 74.0 | 641,872 | 48.9 | 2,027,732 | 69.5 | 933,632 | 48.9 | 2,071,496 | 69.6 | 1,181,628 | 55.9 |
| | Like to listen | 612,696 | 17.1 | 306,348 | 42.9 | 641,872 | 26.0 | 671,048 | 51.1 | 889,868 | 30.5 | 977,396 | 51.1 | 904,456 | 30.4 | 933,632 | 44.1 |
| Choral/ Glee | Don't listen | 3,253,124 | 90.7 | 481,404 | 67.3 | 2,027,732 | 82.2 | 846,104 | 64.4 | 2,290,316 | 78.5 | 1,035,748 | 54.2 | 2,392,432 | 80.4 | 1,181,628 | 55.9 |
| | Like to listen | 335,524 | 9.3 | 233,408 | 32.7 | 437,640 | 17.8 | 466,816 | 35.6 | 627,284 | 21.5 | 875,280 | 45.8 | 583,520 | 19.6 | 933,632 | 44.1 |
| Reggae | Don't listen | 3,544,884 | 98.8 | 685,636 | 95.9 | 2,363,256 | 95.9 | 1,269,156 | 96.7 | 2,844,660 | 97.5 | 1,677,620 | 87.8 | 2,873,836 | 96.6 | 1,852,676 | 87.6 |
| | Like to listen | 43,764 | 1.2 | 29,176 | 4.1 | 102,116 | 4.1 | 43,764 | 3.3 | 72,940 | 2.5 | 233,408 | 12.2 | 102,116 | 3.4 | 262,584 | 12.4 |
| Opera | Don't listen | 3,180,184 | 88.6 | 481,404 | 67.3 | 2,202,788 | 89.3 | 889,868 | 67.8 | 2,567,488 | 88.0 | 1,312,920 | 68.7 | 2,552,900 | 85.8 | 1,298,332 | 61.4 |
| | Like to listen | 408,464 | 11.4 | 233,408 | 32.7 | 262,584 | 10.7 | 423,052 | 32.2 | 350,112 | 12.0 | 598,108 | 31.3 | 423,052 | 14.2 | 816,928 | 38.6 |
| New Age | Don't listen | 3,559,472 | 99.2 | 671,048 | 93.9 | 2,392,432 | 97.0 | 1,298,332 | 98.9 | 2,830,072 | 97.0 | 1,794,324 | 93.9 | 2,873,836 | 96.6 | 1,823,500 | 86.2 |
| | Like to listen | 29,176 | 0.8 | 43,764 | 6.1 | 72,940 | 3.0 | 14,588 | 1.1 | 87,528 | 3.0 | 116,704 | 6.1 | 102,116 | 3.4 | 291,760 | 13.8 |
| Rap | Don't listen | 3,559,472 | 99.2 | 714,812 | 100.0 | 2,450,784 | 99.4 | 1,269,156 | 96.7 | 2,873,836 | 98.5 | 1,881,852 | 98.5 | 2,844,660 | 95.6 | 1,983,968 | 93.8 |
| | Like to listen | 29,176 | 0.8 | | | 14,588 | 0.6 | 43,764 | 3.3 | 43,764 | 1.5 | 29,176 | 1.5 | 131,292 | 4.4 | 131,292 | 6.2 |

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## TABLE B-6. Percent and Number Liking Various Types of Music by Age Cohort and Extent of Arts Participation (Continued)

| | | 1931-35 | | | | 1936-40 | | | | 1941-45 | | | | 1946-50 | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | None | | One or More | | None | | One or More | | None | | One or More | | None | | One or More | |
| **Country/Western** | Don't listen | 1,021,160 | 35.2% | 991,984 | 44.7% | 1,152,452 | 36.4% | 846,104 | 37.7% | 1,152,452 | 33.5% | 1,312,920 | 43.9% | 1,765,148 | 46.9% | 1,648,444 | 43.6% |
| | Like to listen | 1,881,852 | 64.8 | 1,225,392 | 55.3 | 2,013,144 | 63.6 | 1,400,448 | 62.3 | 2,290,316 | 66.5 | 1,677,620 | 56.1 | 1,998,556 | 53.1 | 2,129,848 | 56.4 |
| **Easy Listening** | Don't listen | 1,677,620 | 57.8 | 641,872 | 28.9 | 1,940,204 | 61.3 | 656,460 | 29.2 | 1,896,440 | 55.1 | 977,396 | 32.7 | 2,042,320 | 54.3 | 1,312,920 | 34.7 |
| | Like to listen | 1,225,392 | 42.2 | 1,575,504 | 71.1 | 1,225,392 | 38.7 | 1,590,092 | 70.8 | 1,546,328 | 44.9 | 2,013,144 | 67.3 | 1,721,384 | 45.7 | 2,465,372 | 65.3 |
| **Gospel Music** | Don't listen | 1,415,036 | 48.7 | 1,006,572 | 45.4 | 1,823,500 | 57.6 | 1,021,160 | 45.5 | 1,808,912 | 52.5 | 1,706,796 | 57.1 | 2,582,076 | 68.6 | 1,983,968 | 52.5 |
| | Like to listen | 1,487,976 | 51.3 | 1,210,804 | 54.6 | 1,342,096 | 42.4 | 1,225,392 | 54.5 | 1,633,856 | 47.5 | 1,283,744 | 42.9 | 1,181,628 | 31.4 | 1,794,324 | 47.5 |
| **Big Band** | Don't listen | 1,808,912 | 62.3 | 583,520 | 26.3 | 2,144,436 | 67.7 | 816,928 | 36.4 | 2,392,432 | 69.5 | 1,254,568 | 42.0 | 2,771,720 | 73.6 | 1,867,264 | 49.4 |
| | Like to listen | 1,094,100 | 37.7 | 1,633,856 | 73.7 | 1,021,160 | 32.3 | 1,429,624 | 63.6 | 1,050,336 | 30.5 | 1,735,972 | 58.0 | 991,984 | 26.4 | 1,911,028 | 50.6 |
| **Blues** | Don't listen | 2,246,552 | 77.4 | 1,137,864 | 51.3 | 2,436,196 | 77.0 | 1,137,864 | 50.6 | 2,479,960 | 72.0 | 1,269,156 | 42.4 | 2,640,428 | 70.2 | 1,750,560 | 46.3 |
| | Like to listen | 656,460 | 22.6 | 1,079,512 | 48.7 | 729,400 | 23.0 | 1,108,688 | 49.4 | 962,808 | 28.0 | 1,721,384 | 57.6 | 1,123,276 | 29.8 | 2,027,732 | 53.7 |
| **Rock** | Don't listen | 2,582,076 | 88.9 | 1,794,324 | 80.9 | 2,582,076 | 81.6 | 1,590,092 | 70.8 | 2,290,316 | 66.5 | 1,692,208 | 56.6 | 2,086,084 | 55.4 | 1,342,096 | 35.5 |
| | Like to listen | 320,936 | 11.1 | 423,052 | 19.1 | 583,520 | 18.4 | 656,460 | 29.2 | 1,152,452 | 33.5 | 1,298,332 | 43.4 | 1,677,620 | 44.6 | 2,436,196 | 64.5 |
| **Classical** | Don't listen | 2,042,320 | 70.4 | 729,400 | 32.9 | 2,567,488 | 81.1 | 919,044 | 40.9 | 2,727,956 | 79.2 | 1,254,568 | 42.0 | 2,873,836 | 76.4 | 1,706,796 | 45.2 |
| | Like to listen | 860,692 | 29.6 | 1,487,976 | 67.1 | 598,108 | 18.9 | 1,327,508 | 59.1 | 714,812 | 20.8 | 1,735,972 | 58.0 | 889,868 | 23.6 | 2,071,496 | 54.8 |
| **Musicals** | Don't listen | 2,217,376 | 76.4 | 962,808 | 43.4 | 2,611,252 | 82.5 | 802,340 | 35.7 | 2,713,368 | 78.8 | 1,298,332 | 43.4 | 3,194,772 | 84.9 | 1,983,968 | 52.5 |
| | Like to listen | 685,636 | 23.6 | 1,254,568 | 56.6 | 554,344 | 17.5 | 1,444,212 | 64.3 | 729,400 | 21.2 | 1,692,208 | 56.6 | 568,932 | 15.1 | 1,794,324 | 47.5 |
| **Bluegrass** | Don't listen | 1,954,792 | 67.3 | 1,327,508 | 59.9 | 2,071,496 | 65.4 | 1,356,684 | 60.4 | 2,392,432 | 69.5 | 1,721,384 | 57.6 | 2,582,076 | 68.6 | 2,261,140 | 59.8 |
| | Like to listen | 948,220 | 32.7 | 889,868 | 40.1 | 1,094,100 | 34.6 | 889,868 | 39.6 | 1,050,336 | 30.5 | 1,269,156 | 42.4 | 1,181,628 | 31.4 | 1,517,152 | 40.2 |
| **Folk Music** | Don't listen | 2,304,904 | 79.4 | 1,371,272 | 61.8 | 2,713,368 | 85.7 | 1,298,332 | 57.8 | 2,669,604 | 77.5 | 1,590,092 | 53.2 | 3,005,128 | 79.8 | 2,188,200 | 57.9 |
| | Like to listen | 598,108 | 20.6 | 846,104 | 38.2 | 452,228 | 14.3 | 948,220 | 42.2 | 773,164 | 22.5 | 1,400,448 | 46.8 | 758,576 | 20.2 | 1,590,092 | 42.1 |
| **Jazz** | Don't listen | 2,304,904 | 79.4 | 1,312,920 | 59.2 | 2,596,664 | 82.0 | 1,210,804 | 53.9 | 2,800,896 | 81.4 | 1,517,152 | 50.7 | 2,844,660 | 75.6 | 1,925,616 | 51.0 |
| | Like to listen | 598,108 | 20.6 | 904,456 | 40.8 | 568,932 | 18.0 | 1,035,748 | 46.1 | 641,872 | 18.6 | 1,473,388 | 49.3 | 919,044 | 24.4 | 1,852,676 | 49.0 |
| **Soul** | Don't listen | 2,582,076 | 88.9 | 1,808,912 | 81.6 | 2,757,132 | 87.1 | 1,633,856 | 72.7 | 2,844,660 | 82.6 | 1,983,968 | 66.3 | 3,078,068 | 81.8 | 2,377,844 | 62.9 |
| | Like to listen | 320,936 | 11.1 | 408,464 | 18.4 | 408,464 | 12.9 | 612,696 | 27.3 | 598,108 | 17.4 | 1,006,572 | 33.7 | 685,636 | 18.2 | 1,400,448 | 37.1 |
| **Ethnic Music** | Don't listen | 2,348,668 | 80.9 | 1,429,624 | 64.5 | 2,582,076 | 81.6 | 1,487,976 | 66.2 | 2,888,424 | 83.9 | 1,998,556 | 66.8 | 3,194,772 | 84.9 | 2,450,784 | 64.9 |
| | Like to listen | 554,344 | 19.1 | 787,752 | 35.5 | 583,520 | 18.4 | 758,576 | 33.8 | 554,344 | 16.1 | 991,984 | 33.2 | 568,932 | 15.1 | 1,327,508 | 35.1 |
| **Latin/Salsa** | Don't listen | 2,479,960 | 85.4 | 1,487,976 | 67.1 | 2,771,720 | 87.6 | 1,648,444 | 73.4 | 2,903,012 | 84.3 | 2,071,496 | 69.3 | 3,282,300 | 87.2 | 2,727,956 | 72.2 |
| | Like to listen | 423,052 | 14.6 | 729,400 | 32.9 | 393,876 | 12.4 | 598,108 | 26.6 | 539,756 | 15.7 | 919,044 | 30.7 | 481,404 | 12.8 | 1,050,336 | 27.8 |
| **Marching Band** | Don't listen | 2,217,376 | 76.4 | 1,269,156 | 57.2 | 2,582,076 | 81.6 | 1,269,156 | 56.5 | 2,771,720 | 80.5 | 2,217,376 | 74.1 | 3,326,064 | 88.4 | 2,888,424 | 76.4 |
| | Like to listen | 685,636 | 23.6 | 948,220 | 42.8 | 583,520 | 18.4 | 977,396 | 43.5 | 671,048 | 19.5 | 773,164 | 25.9 | 437,640 | 11.6 | 889,868 | 23.6 |
| **Choral/Glee** | Don't listen | 2,450,784 | 84.4 | 1,269,156 | 57.2 | 2,903,012 | 91.7 | 1,385,860 | 61.7 | 3,078,068 | 89.4 | 2,188,200 | 73.2 | 3,501,120 | 93.0 | 2,815,484 | 74.5 |
| | Like to listen | 452,228 | 15.6 | 948,220 | 42.8 | 262,584 | 8.3 | 860,692 | 38.3 | 364,700 | 10.6 | 802,340 | 26.8 | 262,584 | 7.0 | 962,808 | 25.5 |
| **Reggae** | Don't listen | 2,684,192 | 92.5 | 1,911,028 | 86.2 | 2,961,364 | 93.5 | 1,940,204 | 86.4 | 3,136,420 | 91.1 | 2,159,024 | 72.2 | 3,296,888 | 87.6 | 2,757,132 | 73.0 |
| | Like to listen | 218,820 | 7.5 | 306,348 | 13.8 | 204,232 | 6.5 | 306,348 | 13.6 | 306,348 | 8.9 | 831,516 | 27.8 | 466,816 | 12.4 | 1,021,160 | 27.0 |
| **Opera** | Don't listen | 2,611,252 | 89.9 | 1,473,388 | 66.4 | 2,946,776 | 93.1 | 1,531,740 | 68.2 | 3,078,068 | 89.4 | 2,261,140 | 75.6 | 3,559,472 | 94.6 | 3,034,304 | 80.3 |
| | Like to listen | 291,760 | 10.1 | 743,988 | 33.6 | 218,820 | 6.9 | 714,812 | 31.8 | 364,700 | 10.6 | 729,400 | 24.4 | 204,232 | 5.4 | 743,988 | 19.7 |
| **New Age** | Don't listen | 2,786,308 | 96.0 | 1,867,264 | 84.2 | 3,063,480 | 96.8 | 1,881,852 | 83.8 | 3,209,360 | 93.2 | 2,217,376 | 74.1 | 3,471,944 | 92.2 | 2,844,660 | 75.3 |
| | Like to listen | 116,704 | 4.0 | 350,112 | 15.8 | 102,116 | 3.2 | 364,700 | 16.2 | 233,408 | 6.8 | 773,164 | 25.9 | 291,760 | 7.8 | 933,632 | 24.7 |
| **Rap** | Don't listen | 2,757,132 | 95.0 | 2,129,848 | 96.1 | 3,048,892 | 96.3 | 2,115,260 | 94.2 | 3,253,124 | 94.5 | 2,815,484 | 94.1 | 3,544,884 | 94.2 | 3,253,124 | 86.1 |
| | Like to listen | 145,880 | 5.0 | 87,528 | 3.9 | 116,704 | 3.7 | 131,292 | 5.8 | 189,644 | 5.5 | 175,056 | 5.9 | 218,820 | 5.8 | 525,168 | 13.9 |

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## TABLE B-6. Percent and Number Liking Various Types of Music by Age Cohort and Extent of Arts Participation (Continued)

| | | 1951–55 | | | | 1956–60 | | | | 1961–65 | | | | 1966–70 | | | | 1971+ | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | None | | One or More | | None | | One or More | | None | | One or More | | None | | One or More | | None | | One or More | |
| **Country/ Western** | Don't listen | 2,421,608 | 46.8% | 1,925,616 | 45.1 | 2,713,368 | 47.1 | 2,377,844 | 50.2 | 2,494,548 | 47.8 | 2,042,320 | 53.0 | 1,969,380 | 51.5% | 1,677,620 | 56.9% | 1,823,500 | 62.2% | 1,283,744 | 65.2% |
| | Like to listen | 2,757,132 | 53.2 | 2,348,668 | 54.9 | 3,048,892 | 52.9 | 2,363,256 | 49.8 | 2,727,956 | 52.2 | 1,808,912 | 47.0 | 1,852,676 | 48.5 | 1,269,156 | 43.1 | 1,108,688 | 37.8 | 685,636 | 34.8 |
| **Easy Listening** | Don't listen | 3,005,128 | 58.0 | 1,517,152 | 35.5 | 3,267,712 | 56.7 | 1,925,616 | 40.6 | 3,165,596 | 60.6 | 1,531,740 | 39.8 | 2,509,136 | 65.6 | 1,298,332 | 44.1 | 2,231,964 | 76.1 | 977,396 | 49.6 |
| | Like to listen | 2,173,612 | 42.0 | 2,757,132 | 64.5 | 2,494,548 | 43.3 | 2,815,484 | 59.4 | 2,056,908 | 39.4 | 2,319,492 | 60.2 | 1,312,920 | 34.4 | 1,648,444 | 55.9 | 700,224 | 23.9 | 991,984 | 50.4 |
| **Gospel Music** | Don't listen | 3,369,828 | 65.1 | 2,552,900 | 59.7 | 4,011,700 | 69.6 | 2,917,600 | 61.5 | 3,719,940 | 71.2 | 2,523,724 | 65.5 | 3,034,304 | 79.4 | 2,013,144 | 68.3 | 2,465,372 | 84.1 | 1,385,860 | 70.4 |
| | Like to listen | 1,808,912 | 34.9 | 1,721,384 | 40.3 | 1,750,560 | 30.4 | 1,823,500 | 38.5 | 1,502,564 | 28.8 | 1,327,508 | 34.5 | 787,752 | 20.6 | 933,632 | 31.7 | 466,816 | 15.9 | 583,520 | 29.6 |
| **Big Band** | Don't listen | 4,113,816 | 79.4 | 2,562,900 | 59.7 | 4,507,692 | 78.2 | 2,990,540 | 63.1 | 4,697,336 | 89.9 | 2,392,432 | 62.1 | 3,501,120 | 91.6 | 2,100,672 | 71.3 | 2,800,896 | 95.5 | 1,619,268 | 82.2 |
| | Like to listen | 1,064,924 | 20.6 | 1,721,384 | 40.3 | 1,254,568 | 21.8 | 1,750,560 | 36.9 | 525,168 | 10.1 | 1,458,800 | 37.9 | 320,936 | 8.4 | 846,104 | 28.7 | 131,292 | 4.5 | 350,112 | 17.8 |
| **Blues** | Don't listen | 3,588,648 | 69.3 | 1,692,208 | 39.6 | 3,530,296 | 61.3 | 1,838,088 | 38.8 | 3,457,356 | 66.2 | 1,648,444 | 42.8 | 2,684,192 | 70.2 | 1,239,980 | 42.1 | 2,159,024 | 73.6 | 889,868 | 45.2 |
| | Like to listen | 1,590,092 | 30.7 | 2,582,076 | 60.4 | 2,231,964 | 38.7 | 2,903,012 | 61.2 | 1,765,148 | 33.8 | 2,202,788 | 57.2 | 1,137,864 | 29.8 | 1,706,796 | 57.9 | 773,164 | 26.4 | 1,079,512 | 54.8 |
| **Rock** | Don't listen | 2,742,544 | 53.0 | 1,371,272 | 32.1 | 2,727,956 | 47.3 | 1,779,736 | 37.5 | 2,450,784 | 46.9 | 1,108,688 | 28.8 | 1,590,092 | 41.6 | 641,872 | 21.8 | 1,108,688 | 37.8 | 393,876 | 20.0 |
| | Like to listen | 2,436,196 | 47.0 | 2,903,012 | 67.9 | 3,034,304 | 52.7 | 2,961,364 | 62.5 | 2,771,720 | 53.1 | 2,742,544 | 71.2 | 2,231,964 | 58.4 | 2,304,904 | 78.2 | 1,823,500 | 62.2 | 1,575,504 | 80.0 |
| **Classical** | Don't listen | 4,099,228 | 79.2 | 1,998,556 | 46.8 | 4,682,748 | 81.3 | 2,304,904 | 48.6 | 4,784,864 | 91.6 | 2,071,496 | 53.8 | 3,428,180 | 89.7 | 1,560,916 | 53.0 | 2,684,192 | 91.5 | 1,123,276 | 57.0 |
| | Like to listen | 1,079,512 | 20.8 | 2,275,728 | 53.2 | 1,079,512 | 18.7 | 2,436,196 | 51.4 | 437,640 | 8.4 | 1,779,736 | 46.2 | 393,876 | 10.3 | 1,385,860 | 47.0 | 247,996 | 8.5 | 846,104 | 43.0 |
| **Musicals** | Don't listen | 4,536,868 | 87.6 | 2,450,784 | 57.3 | 5,032,860 | 87.3 | 3,019,716 | 63.7 | 4,697,336 | 89.9 | 2,611,252 | 67.8 | 3,457,356 | 90.5 | 2,027,732 | 68.8 | 2,844,660 | 97.0 | 1,444,212 | 73.3 |
| | Like to listen | 641,872 | 12.4 | 1,823,500 | 42.7 | 729,400 | 12.7 | 1,721,384 | 36.3 | 525,168 | 10.1 | 1,239,980 | 32.2 | 364,700 | 9.5 | 919,044 | 31.2 | 87,528 | 3.0 | 525,168 | 26.7 |
| **Bluegrass** | Don't listen | 3,574,060 | 69.0 | 2,552,900 | 59.7 | 3,967,936 | 68.9 | 2,873,836 | 60.6 | 4,172,168 | 79.9 | 2,800,896 | 72.7 | 3,253,124 | 85.1 | 2,348,668 | 79.7 | 2,625,840 | 89.6 | 1,633,856 | 83.0 |
| | Like to listen | 1,604,680 | 31.0 | 1,721,384 | 40.3 | 1,794,324 | 31.1 | 1,867,264 | 39.4 | 1,050,336 | 20.1 | 1,050,336 | 27.3 | 568,932 | 14.9 | 598,108 | 20.3 | 306,348 | 10.4 | 335,524 | 17.0 |
| **Folk Music** | Don't listen | 4,288,872 | 82.8 | 2,655,016 | 62.1 | 4,668,160 | 81.0 | 3,078,068 | 64.9 | 4,828,628 | 92.5 | 2,713,368 | 70.5 | 3,457,356 | 90.5 | 2,436,196 | 82.7 | 2,830,072 | 96.5 | 1,706,796 | 86.7 |
| | Like to listen | 889,868 | 17.2 | 1,619,268 | 37.9 | 1,094,100 | 19.0 | 1,663,032 | 35.1 | 393,876 | 7.5 | 1,137,864 | 29.5 | 364,700 | 9.5 | 510,580 | 17.3 | 102,116 | 3.5 | 262,584 | 13.3 |
| **Jazz** | Don't listen | 3,982,524 | 76.9 | 1,867,264 | 43.7 | 4,113,816 | 71.4 | 2,013,144 | 42.5 | 3,894,996 | 74.6 | 1,677,620 | 43.6 | 3,107,244 | 81.3 | 1,487,976 | 50.5 | 2,392,432 | 81.6 | 1,050,336 | 53.3 |
| | Like to listen | 1,196,216 | 23.1 | 2,407,020 | 56.3 | 1,648,444 | 28.6 | 2,727,956 | 57.5 | 1,327,508 | 25.4 | 2,173,612 | 56.4 | 714,812 | 18.7 | 1,458,800 | 49.5 | 539,756 | 18.4 | 919,044 | 46.7 |
| **Soul** | Don't listen | 4,084,640 | 78.9 | 2,625,840 | 61.4 | 4,303,460 | 74.7 | 2,786,308 | 58.8 | 3,967,936 | 76.0 | 2,436,196 | 63.3 | 3,005,128 | 78.6 | 1,677,620 | 56.9 | 2,173,612 | 74.1 | 1,167,040 | 59.3 |
| | Like to listen | 1,094,100 | 21.1 | 1,648,444 | 38.6 | 1,458,800 | 25.3 | 1,954,792 | 41.2 | 1,254,568 | 24.0 | 1,415,036 | 36.7 | 816,928 | 21.4 | 1,269,156 | 43.1 | 758,576 | 25.9 | 802,340 | 40.7 |
| **Ethnic Music** | Don't listen | 4,536,868 | 87.6 | 3,063,480 | 71.7 | 4,784,864 | 83.0 | 3,267,712 | 68.9 | 4,711,924 | 90.2 | 2,888,424 | 75.0 | 3,311,476 | 86.6 | 2,231,964 | 75.7 | 2,494,548 | 85.1 | 1,663,032 | 84.4 |
| | Like to listen | 641,872 | 12.4 | 1,210,804 | 28.3 | 977,396 | 17.0 | 1,473,388 | 31.1 | 510,580 | 9.8 | 962,808 | 25.0 | 510,580 | 13.4 | 714,812 | 24.3 | 437,640 | 14.9 | 306,348 | 15.6 |
| **Latin/ Salsa** | Don't listen | 4,434,752 | 85.6 | 3,194,772 | 74.7 | 4,668,160 | 81.0 | 3,501,120 | 73.8 | 4,361,812 | 83.5 | 2,917,600 | 75.8 | 3,311,476 | 86.6 | 2,450,784 | 83.2 | 2,567,488 | 87.6 | 1,692,208 | 85.9 |
| | Like to listen | 743,988 | 14.4 | 1,079,512 | 25.3 | 1,094,100 | 19.0 | 1,239,980 | 26.2 | 860,692 | 16.5 | 933,632 | 24.2 | 510,580 | 13.4 | 495,992 | 16.8 | 364,700 | 12.4 | 277,172 | 14.1 |
| **Marching Band** | Don't listen | 4,653,572 | 89.9 | 3,384,416 | 79.2 | 5,222,504 | 90.6 | 4,113,816 | 86.8 | 4,857,804 | 93.0 | 3,501,120 | 90.9 | 3,603,236 | 94.3 | 2,625,840 | 89.1 | 2,830,072 | 96.5 | 1,692,208 | 85.9 |
| | Like to listen | 525,168 | 10.1 | 889,868 | 20.8 | 539,756 | 9.4 | 627,284 | 13.2 | 364,700 | 7.0 | 350,112 | 9.1 | 218,820 | 5.7 | 320,936 | 10.9 | 102,116 | 3.5 | 277,172 | 14.1 |
| **Choral/ Glee** | Don't listen | 4,872,392 | 94.1 | 3,676,176 | 86.0 | 5,339,208 | 92.7 | 4,084,640 | 86.2 | 5,091,212 | 97.5 | 3,442,768 | 89.4 | 3,705,352 | 96.9 | 2,669,604 | 90.6 | 2,873,836 | 98.0 | 1,808,912 | 91.9 |
| | Like to listen | 306,348 | 5.9 | 598,108 | 14.0 | 423,052 | 7.3 | 656,460 | 13.8 | 131,292 | 2.5 | 408,464 | 10.6 | 116,704 | 3.1 | 277,172 | 9.4 | 58,352 | 2.0 | 160,468 | 8.1 |
| **Reggae** | Don't listen | 4,463,928 | 86.2 | 2,873,836 | 67.2 | 4,799,452 | 83.3 | 3,063,480 | 64.6 | 4,449,340 | 85.2 | 2,407,020 | 62.5 | 3,107,244 | 81.3 | 1,823,500 | 61.9 | 2,231,964 | 76.1 | 904,456 | 45.9 |
| | Like to listen | 714,812 | 13.8 | 1,400,448 | 32.8 | 962,808 | 16.7 | 1,677,620 | 35.4 | 773,164 | 14.8 | 1,444,212 | 37.5 | 714,812 | 18.7 | 1,123,276 | 38.1 | 700,224 | 23.9 | 1,064,924 | 54.1 |
| **Opera** | Don't listen | 4,959,920 | 95.8 | 3,617,824 | 84.6 | 5,499,676 | 95.4 | 4,055,464 | 85.5 | 5,091,212 | 97.5 | 3,399,004 | 88.3 | 3,734,528 | 97.7 | 2,698,780 | 91.6 | 2,903,012 | 99.0 | 1,779,736 | 90.4 |
| | Like to listen | 218,820 | 4.2 | 656,460 | 15.4 | 262,584 | 4.6 | 685,636 | 14.5 | 131,292 | 2.5 | 452,228 | 11.7 | 87,528 | 2.3 | 247,996 | 8.4 | 29,176 | 1.0 | 189,644 | 9.6 |
| **New Age** | Don't listen | 4,609,808 | 89.0 | 3,092,656 | 72.4 | 5,076,624 | 88.1 | 3,413,592 | 72.0 | 4,551,456 | 87.2 | 2,742,544 | 71.2 | 3,209,360 | 84.0 | 1,852,676 | 62.9 | 2,465,372 | 84.1 | 1,283,744 | 65.2 |
| | Like to listen | 568,932 | 11.0 | 1,181,628 | 27.6 | 685,636 | 11.9 | 1,327,508 | 28.0 | 671,048 | 12.8 | 1,108,688 | 28.8 | 612,696 | 16.0 | 1,094,100 | 37.1 | 466,816 | 15.9 | 685,636 | 34.8 |
| **Rap** | Don't listen | 4,901,568 | 94.6 | 3,763,704 | 88.1 | 5,222,504 | 90.6 | 4,099,228 | 86.5 | 4,463,928 | 85.5 | 3,165,596 | 82.2 | 3,092,656 | 80.9 | 2,129,848 | 72.3 | 1,838,088 | 62.7 | 1,108,688 | 56.3 |
| | Like to listen | 277,172 | 5.4 | 510,580 | 11.9 | 539,756 | 9.4 | 641,872 | 13.5 | 758,576 | 14.5 | 685,636 | 17.8 | 729,400 | 19.1 | 816,928 | 27.7 | 1,094,100 | 37.3 | 860,692 | 43.7 |

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# Notes

1. This section is taken from Robinson's NEA Report No. 27, *Arts Participation in America: 1982–1992.* For more information on the survey methodology and questionnaire used, see this report.
2. "Significance" generally refers to the differences between numbers. "Substantive significance" refers to a difference between numbers that is judged to be important in their consequences. Since questions of substantive importance are generally left to the reader, "significant" here more often refers to "statistical" significance, and when the term "significance" without the protection of an adjective is used, it means statistical significance. Statistical significance is measured mathematically and shows how many times in sampling a population a hundred times one would find two measures as different as the two being compared. "Significance at the .05 level" means that numbers as different as those being observed would occur by chance in 5 of 100 samples of a population. "Significance at the .001 level" means that numbers as different as those being observed would occur by chance in 1 in 100 samples of a population. So that the reader can make an independent judgment, the significance levels are often presented in the tables, but when the word "significant" is used in the text, it means the numbers are statistically different from each other at the .05 level of confidence at least. This is the conventionally accepted level of confidence, though there are instances where a higher or lower level of confidence is appropriate.
3. Standardized estimates are interpreted as effects of a standard deviation change in an independent variable on the participation scale, measured in terms of standard deviation increases or decreases in the dependent variable (the participation scale). Because of the requirements of the regression statistic, the independent variables which represent categories are compared to an omitted category; for instance, females are compared to males, blacks and nonwhites are compared to Anglos, 17- to 26- and 27- to 36-year-olds are compared to 37- to 46-year-olds.
4. See Paul DiMaggio and Francie Ostrower, *Race, Ethnicity, and Participation in the Arts, 1992,* for more details on nonwhite arts participation.
5. Classical music and opera are selected because they are the most likely art forms to be presented by radio; musicals and plays are not. Ballet music is sometimes aired on radio but only as a part of the mix of classical music. Jazz, of course, is often presented by radio and on records, but it is not analyzed here because its audience is robust and young, so the issue of the media substitution of radio for live performance among older cohorts is of less concern.
6. The NEA budget increased by ten times between 1970 and 1985; those of state and local arts agencies tripled. Corporate and foundation funding increased in like amounts, as did the number of people employed, directly or indirectly, in

the arts. For documentation of these facts, see Cherbo (1992) and Langley & Abruzzo (1986).

7. See Landon Y. Jones, *Great Expectations*, 1980, and Wanda Urganska, *The Singular Generation: Young Americans in the 1980s*, 1986.
8. See Francine Klagsbrun, *Mixed Feelings: Love, Hate, Rivalry and Reconciliation Among Brothers and Sisters*, 1992.
9. See Andrew Hacker, *U.S.: A Statistical Portrait of the American People*, 1983, 243.
10. See Philip S. Ennis, *The Seventh Stream: The Emergence of Rock-n-Roll in American Popular Music*, 1993.
11. See Barbara Y. Newsom and Adele Z. Silver, *Art Museum as Educator: A Collection of Studies as Guides to Practice and Policy*, 1978.
12. Baby boomers *may* be going to commercial art galleries more than they go to museums, just as they may go to commercial music venues rather than to nonprofit presenters of classical music. However, given the wording of the SPPA questions, there is no way to determine if this is the case.
13. A study of tourism in the New York metropolitan area, for example, demonstrated that over 40 percent of international tourists attended art museums and galleries during their visit, while barely 30 percent attended performing arts events.
14. NEA Division Note #40 indicates that in the 1970s the number of professional artists, as derived from census occupational data, increased over 47 percent. In the 1980s it increased by another 54 percent. Numerically, the total number of artists rose from 736,960 in 1970, to 1,085,693 in 1980, and to 1,617,278 in 1990, by which year they comprised 1.37 percent of the total civilian labor force (NEA, 1993). These figures do not include the managerial and other personnel employed by arts organizations, as discussed by Langley and Abruzzo (1986).
15. See Hacker, *U.S.: A Statistical Portrait.*
16. See Katherine S. Newman, *Declining Fortunes: The Withering of the American Dream*, 1993.
17. Bourdieu's (1984) perspective has been applied to American arts audiences by DiMaggio and Useem (1978). For a different version of the relation of social class and artistic taste, see Gans (1985).
18. Judith H. Balfe, "The Baby-boom Generation: Lost Patrons, Lost Audience?" in *The Cost of Culture: Patterns and Prospects of Private Art Patronage* (Wyszomirski and Clubb, 1989: 9–26).
19. See James Heilbrun, *Journal of Cultural Economics*, 1993, 89–90.

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# Other Reports on Arts Participation

The most recent nationwide survey of arts participation was conducted in 1992. The following publications report on various aspects of the 1992 Survey of Public Participation in the Arts.

*Public Participation in the Arts: 1982 and 1992,* Research Division Note #50. A 10-page summary comparing the results of the 1982 and 1992 surveys.

*Arts Participation in America: 1982–1992,* Research Division Report #27. A more detailed discussion (100 pp) of the 1982 and 1992 surveys.

Research Division Notes #51, #52, and #55 provide brief summaries of data on demographic information for the live broadcast and recorded media audiences and on regional and metropolitan audiences. Division notes and Report #27 are available from The Research Division, National Endowment for the Arts, 1100 Pennsylvania Avenue NW, Washington, DC 20506.

The Research Division of the Arts Endowment has been studying trends in the size and characteristics of arts audiences for two decades. A complete description of the Division's work in this area through the most recent nationwide study, Survey of Public Participation in the Arts, 1992, is contained in *A Practical Guide to Arts Participation Research,* Research Division Report #30. This report is available through the National Assembly of Local Arts Agencies, 927 15th Street, NW, 12th Floor, Washington, DC 20005, (202) 371–2830.

The Division has also funded fifteen monographs that analyzed various aspects of the 1992 and 1982 surveys. Each of these documents, which are listed below, are being deposited in the Educational Research Information Center (ERIC) system to facilitate distribution.

*Age Factors in Arts Participation,* Richard A. Peterson and Darren E. Sherkat

*American Dance 1992: Who's Watching? Who's Dancing?* Jack Lemon/Jack Faucett Associates

*American Participation in Opera and Musical Theater—1992,* Joni Maya Cherbo and Monnie Peters

*American Participation in Theater,* Chris Shrum/AMS Planning and Research

*Americans' Personal Participation in the Arts,* Monnie Peters and Joni Maya Cherbo

*Arts Participation and Race/Ethnicity,* Jeffrey Love and Bramble C. Klipple

*Arts Participation by the Baby Boomers,* Judith Huggins Balfe and Rolf Meyersohn

*Cross-Over Patterns in Arts Participation,* Richard J. Orend and Carol Keegan

*Education and Arts Participation: A Study of Arts Socialization and Current Arts-Related Activities,* Richard J. Orend and Carol Keegan

*The Effects of Education and Arts Education on Adult Participation in the Arts: An Analysis of the 1992 Survey of Public Participation in the Arts,* Louis Bergonzi and Julia Smith

*Hold the Funeral March: The State of Classical Music Appreciation in the U. S.,* Nicholas Zill

*Jazz in America: Who's Listening?* Scott DeVeaux

*Patterns of Multiple Arts Participation,* Jeffrey Love

*Reading in the 1990s: Turning a Page or Closing the Books?* Nicholas Zill

*Tuning in and Turning On: Public Participation in the Arts via Media in the United States,* Charles M. Gray

Seven of these have been condensed and published by Seven Locks Press as the following:

Research Division Report #31: *Jazz in America: Who's Listening?* Scott DeVeaux

Research Division Report #32: *American Participation in Opera and Musical Theater, 1992*, Joni Maya Cherbo and Monnie Peters

Research Division Report #33: *Turning On and Tuning In: Media Participation in the Arts*, Charles M. Gray

Research Division Report #34: *Age and Arts Participation with a Focus on the Baby Boom Cohort*, Richard A. Peterson, Darren E. Sherkat, Judith Huggins Balfe, and Rolf Meyersohn

Research Division Report #35: *American Participation in Theater*, AMS Planning & Research Corp.

Research Division Report #36: *Effects of Arts Education on Participation in the Arts*, Louis Bergonzi and Julia Smith

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